C
NB19 u Zmu
1915/16

# NORTHWESTERN UNIVERSITY BULLETIN

ILLINOIS LIBRARY

## THE SCHOOL OF MUSIC
### ANNUAL ANNOUNCEMENT
### 1915 - 1916

UNIVERSITY OF ILLINOIS
JUL 30 1915
PRESIDENT'S OFFICE

Published Weekly by Northwestern University
Northwestern University Building
Vol. XV. No. 41 Chicago June 25, 1915

# *Announcement*

Important changes in entrance requirements from those of former years are embodied in this Bulletin, to go into effect in September, 1915.

---

Attention is called to the fact that an important change in dormitory accommodations for women has been made. The information contained in this catalog together with the special circular there mentioned is the guide for all women students, and it supersedes anything and everything contained under that subject in any former bulletin.

---

Two additional buildings will be available for the School of Music in the fall of 1915.

# Northwestern University

EVANSTON *and* CHICAGO

## THE SCHOOL OF MUSIC

ANNUAL ANNOUNCEMENT

1915-1916

Published by the University
June, 1915

Digitized by the Internet Archive
in 2013

http://archive.org/details/cataloguenumber1915nort

*THE scholastic year coincides with that of the College of Liberal Arts, but is divided into four quarters of nine weeks each instead of two semesters.*

# Calendar

## 1915-1916

1915

| | | |
|---|---|---|
| June 21 | Mon. | Special Summer term begins |
| July 31 | Sat. | Special Summer term ends |
| Sept. 21 | Tue. | and September 22, Wednesday, examinations for admission |
| Sept. 23 | Thu. | First quarter begins |
| Nov. 24 | Wed. | First quarter ends |
| Nov. 25 | Thu. | to November 28, Sunday, inclusive, Thanksgiving recess |
| Nov. 29 | Mon. | Second quarter begins |
| Dec. 23 | Thu. | Christmas recess to January 2, Sunday, inclusive |

1916

| | | |
|---|---|---|
| Jan. 3 | Mon. | Private lessons resume |
| Jan. 4 | Tue. | Class work resumes |
| Feb. 2 | Wed. | to February 8, Tuesday, regular mid-year examinations |
| Feb. 9 | Wed. | Second quarter ends |
| Feb. 10 | Thu. | Third quarter begins |
| Apr. 12 | Wed. | Third quarter ends |
| Apr. 13 | Thu. | Fourth quarter begins |
| May 29 | Mon. | to June 3, Saturday, Chicago North Shore Festival |
| June 2 | Fri. | to June 7, Wednesday, final examinations |
| June 8 | Thu. | Commencement Concert of Senior Class |
| June 14 | Wed. | Fourth quarter ends |
| June 14 | Wed. | FIFTY-EIGHTH ANNUAL COMMENCEMENT |
| June 15 | Thu. | Summer vacation, Wednesday, September 20, inclusive |
| June 26 | Mon. | Special Summer term begins |
| Aug. 5 | Sat. | Special Summer term ends |

# The Faculty

Abram Winegardner Harris, Sc.D., LL.D.
**President**

Peter Christian Lutkin, Mus.D., A.G.O.
**Dean**

Irving Hamlin
**Secretary**

---

Peter Christian Lutkin, Mus.D., A.G.O.
**Professor of Theory and Composition**

Harold Everard Knapp
**Director of the Violin Department**
**Professor of Violin and Ensemble Playing**

Arne Oldberg
**Director of the Piano Department**
**Professor of Piano and Composition**

George Alfred Grant-Schaefer
**Director of the Vocal Department**
**Professor of Voice Culture**

Osbourne McConathy
**Director of the Public School Music Department**
**Instructor in Sight-Reading, Choral Music, and Public School Music Methods**

John Doane, B.A., B.Mus.
**Director of the Organ Department**
**Instructor in Organ**

William Henry Knapp
**Instructor in Voice Culture**

Day Williams
**Instructor in Violoncello**

Margaret Cameron
**Instructor in Piano**

Louis Norton Dodge, Mus.G.
**Instructor in Piano, Theory, and Ensemble Playing**

Nina Shumway Knapp
**Instructor in Piano**

Victor Garwood
**Instructor in Piano and History of Music**

Bertha Beeman
**Instructor in Voice Culture**

Hila Verbeck Knapp, B.A., Mus.G.
**Instructor in Piano**

Charles John Haake, Mus.G.
Instructor in Piano and Normal Piano Methods

Alta Dorothy Miller, B.L.
Instructor in Voice Culture

Gail Martin Haake
Instructor in Piano and Normal Piano Methods

Alfred George Wathall
Instructor in Violin and Theory

Walter Allen Stults, Mus.G.
Instructor in Voice Culture

Lura Mary Bailey
Instructor in Piano and Ensemble Playing

Hedwig Brenneman, Mus.G.
Instructor in Voice Culture

Odile Goddard Frost, Mus.G.
Instructor in Piano and Organ

Myrtle Hatswell-Bowman, B. Mus.
Instructor in Voice Culture

Carl Milton Beecher, Mus.G., B.Mus.
Instructor in Piano

Alphonse de Salvio, Ph.D.
Instructor in Italian Language and Diction

Wilhelmina Christiana Pfirshing
Instructor in English, German, and French Languages and Diction

Walfried Singer
Instructor in Harp

Lucy Duncan Hall
Instructor in Dalcroze System of Eurhythmics

Julia Sheldon Marshall, Mus.G.
Instructor in Violin

Elizabeth Shotwell Burger, B.A., Mus.G.
Instructor in Piano; Assistant to Dean of Women, for School of Music

Janet Maureen Hanna, Mus.G.
Assistant Instructor in Piano

Elizabeth Brown, Mus.G.
Assistant Instructor in Piano

Mary Edna Macdonald, Mus.G.
Assistant Instructor in Violin

Clare Pearl Livingston, Mus.G.
Assistant Instructor in Voice Culture

# The School of Music

THE rapidly increasing attention given to music and to music study in American universities is a subject of great interest to those concerned in the development of art in this country. Many such institutions are now offering theoretical courses in music and quite a number make provision for the practical study of the art, but very few maintain complete schools of music with independent faculties and degree-conferring powers. In this latter regard Northwestern University has done pioneer work. It has developed in a large and comprehensive way courses of music intended to fit its students for professional careers as performers, composers, theorists, teachers, or critics. Moreover, it provides for the study of music as an element of general culture or as an accomplishment and also maintains a Preparatory Department for beginners of all ages.

Facilities for the study of music have existed in the University since 1873, when the Evanston College of Ladies together with its music department was absorbed by the College of Liberal Arts of the University.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce, and Oratory.

Northwestern University thus presents the rare opportunity of studying music in a college atmosphere. Its School of Music aims at academic standards and methods and to this end its general plan is modeled after that of the College of Liberal Arts with practically the same rules for attendance, discipline, and examinations. An interchange of work is in effect between the College of Liberal Arts and the School of Music. The registration of a Music student in certain courses permits five hours of work in the College of Liberal Arts without extra fee and at the same time Liberal Arts students have choice of a number of theoretical musical subjects as electives. In its regular courses the School endeavors to supply all the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of

fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in a complete course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter a regular course at once and to drop the theoretical studies later, if it be found advisable.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. Every opportunity is offered for thorough development in artistic professional performance, be it in piano, voice, organ, violin, violoncello, or harp. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

### IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the Northwestern Elevated Railway,

*The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about thirty thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of about five thousand students, including the enrollment in the professional schools.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its philanthropies, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

### CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-3, new courses went into effect, some of which added literary studies to the existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 14 to 30.

### ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young

women are housed in close proximity to their work, and are surrounded by wholesome religious and social influences. All living and social arrangements for non-resident women students come under the general supervision of the University Dean of Women and under the more immediate charge of an assistant, who is a member of the School of Music Faculty. Accommodations are found in official dormitories and in approved boarding-houses and private homes, particulars in regard to which will be found on page 54. Young men students come under the control of the Dean of the School of Music and are housed in official dormitories and private homes.

### BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. The building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago & North-Western Railway, and a little less from the terminal of the Chicago & Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. On the upper floor is a recital hall seating three hundred and fifty, which is provided with a Mason and Hamlin grand piano and a Kimball two-manual pipe organ. Additional rooms are used in other buildings.

The School of Music Annex, lately acquired by the University, is situated two blocks distant from Music Hall, on the opposite corner from the Evanston Public Library. It is a highly artistic building of stucco, granite boulder, and half-timber construction, containing one large class room and numerous studio and practice rooms.

A piano practice building is now being erected for use in the fall of 1915, which will contain thirty sound-proof rooms, well lighted, heated, and ventilated. This building in conjunction with the seventeen practice rooms in Music Hall will furnish ample facilities for piano, vocal and violin practicing.

Fisk Hall, containing the University Chapel, is provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest

attainments in organ building, both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

Northwestern University has arranged with the Evanston Hospital, one of the best in the State, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

### ADVANTAGES OF MUSIC STUDY IN EVANSTON

The advantages of music study in Evanston may be briefly summarized as follows:

1. Private instruction in instrumental and vocal music under a superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.

2. Five different choral bodies, numbering from twenty-five to six hundred singers, besides special classes, give quite unequalled opportunities not only for drill in part-singing, and note-reading, but also the invaluable musical experience of intimate familiarity with a great variety of chorus music from hymn-tunes to the great classic oratorios and the latest choral works of importance.

3. Thorough drill in ensemble playing and sight-reading for piano and organ students by means of four-hand arrangements of the standard classic overtures and symphonies, affording at the same time a close acquaintanceship with these masterpieces. In the higher classes stringed instruments are added.

4. A complete symphony orchestra of seventy, and a junior orchestra of thirty-five players offer the rare privilege of obtaining professional orchestra routine, as well as the opportunity of familiar acquaintanceship with great orchestral works.

5. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

6. Extended courses in musical analysis and musical appreciation covering a great variety of the best instrumental and vocal music.

7. Orchestral and choral concerts, some of which are of the first importance and magnitude. Chamber music concerts and numerous recitals by visiting artists, members of the faculty, and advanced students. The innumerable musical attractions of Chicago are also within easy access.

8. The opportunity of taking certain collegiate or academic studies in connection with the regular music courses without extra expense and the further opportunity of doing work in other Schools of the University.

9. Healthful and helpful surroundings to the physical, mental, and spiritual life.

10. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the seat of the University. The law is enforced by the city and as a result the community is unusually free from immoral influences.

11. Freedom from the turmoil, distractions and temptations of a commercial city.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, a College of Engineering, an Academy, with their libraries and laboratories; eighteen churches, and a large population of intelligent people. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

## REGISTRATION

The School is open to all seeking musical instruction. The registration of students is conducted by the Secretary at his office in Music Hall. Bills for fees are at once made out, presented to the student, and are payable immediately.

Music students in regular courses who contemplate taking literary work in the Evanston Academy or in the College of Liberal Arts must make their initial registration at the School of Music.

Beginning with the school year 1915-1916 all students in the School of Music will be registered under one of the following four classifications:

1. *Regular course students, who are candidates for a degree or a diploma.* Such students must be at least sixteen years of age and must satisfy the entrance requirements hereinafter noted under the heading, "Entrance requirements for candidate for a degree or a diploma."

2. *Regular course students, who are not candidates for a degree or a diploma.* This concerns students who cannot meet the entrance requirements mentioned above but who have sufficient maturity and show enough musical ability and experience to carry the prescribed work in any regular course upon the completion of a full year's work. Such students may receive a certificate signed by the Dean of the School, giving grades in all theoretical studies and a statement of ability as a performer. Such certificates, however, are not given for the Freshman year.

3. *Special students.* This makes provision for students who do not wish to pursue theoretical studies but desire to confine their work to the study of singing or some instrument. In case such students are living in their own homes they may pursue such work as they may elect. In case they are non-residents, the School of Music reserves the right to assign sufficient work to keep the students reasonably busy.

4. *Preparatory students.* This concerns students under sixteen years of age.

It will be noted that the School is prepared to receive students who aim to become cultivated amateurs as well as those who desire to prepare themselves for a professional career.

The above new classification does not concern students who are now (1914-1915) registered in the School of Music. All such students will be permitted to complete their several courses under the conditions existing at the time they entered them.

## ENTRANCE REQUIREMENTS FOR CANDIDATES FOR A DEGREE OR A DIPLOMA

Candidates who are at least sixteen years of age will be admitted to courses leading to a degree or a diploma under either of the following conditions:

1. Candidates who either by certificate or examination can meet the entrance requirements for the College of Liberal Arts of the University.

2. Candidates who present twelve or more high school credits may offer theoretical or applied music to the extent of three additional credits, such credits to be determined by the School of Music. A high school credit in music shall equal approximately three-fourths of a year's study in the School of Music. While three music credits may be accepted, no more than two credits will be allowed for one subject.

Not more than two conditions will be allowed in academic studies and none in music. All deficiencies must be made up before the end of the second year. Ample opportunity is offered to make up such deficiencies in the Academy of the University without additional expense.

Students applying for admission with credits from other than accredited high schools must have their qualifications for entrance passed upon by the School of Music.

The musical pre-requisites for entrance will be found stated under the various courses offered.

### FACULTY ADVISERS

On entering Course 1 (Applied Music) the member of the Faculty with whom the student takes his major work becomes adviser for such student. The adviser decides in what year the incoming student shall be classified as a performer and also determines what year of theoretical work he shall enter. Normally both the practical and the theoretical classification will be in the same year, but it is quite possible for an advanced performer to be conditioned by a lack of theoretical work, or for a student to pass all his theoretical examinations and to be backward in the requirements for graduation as a performer. Periodical examinations will be held for all voice and instrumental students and the results will determine their standing in applied music. The student will be guided by his adviser as to the disposition of his time, including the number of hours to be spent in practice.

The Dean of the School will act as adviser to students specializing in theory, while the Director of the Public School Music Department will act in the same capacity for students of Public School Music.

No change of registration will be permitted during the school year without the consent both of the student's adviser and of the Dean of the School.

Students not living at their own homes will be required to do their practicing in the School of Music buildings unless specially permitted by the Dean to practice elsewhere.

## Courses

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.
II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
III. Post Graduate Course.
IV. Literary Musical Course.
V. Course in Public and High School Music Methods.

### *I. Course in Applied Music*

By "Applied Music" is meant the practical study of piano, organ, violin, violoncello or voice, in private, individual lessons. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability who come well prepared.

The Degree of Graduate in Music will be conferred on such students as have met the entrance requirements for candidates for a degree or a diploma, and who have satisfactorily completed the course. The course is open to other students who show ability to carry the prescribed work and such students may receive certificates giving grades in theoretical studies and a statement as to performing ability for any complete year's work beyond the Freshman year. To enter this course it is essential that the student shall have had at least one year's systematic and thorough instruction in singing, or two to three years' similar instruction on some instrument.

Two private lessons a week are required of all students in this course, except organ students. Organ students usually pursue the study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically, and read well at sight, the piano requirements may be waived and but one lesson a week taken upon the organ. It will be observed, therefore, that the regular fees for organ lessons are based upon one lesson a week.

#### ADVANCED STANDING

Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded;

but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 23 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items:

*For Piano or Organ Students:*

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

*For Violin Students:*

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

*For Vocal Students:*

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.

All students in this course are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year

A. Solfeggio.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
E2. Key-board Harmony.
F1. Form and Analysis.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Third Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Fourth Year

B4. Ear-training and Dictation.
F3. Form and Analysis.
G2. Counterpoint.
H1. Instrumental Composition.
H4. Vocal Composition.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Additional requirements for Graduation in Course I:

*Concerning Students Majoring in Piano or Organ*

Such students are required to take instrumental Ensemble throughout the four years of the Course (see schedule of theoretical courses under "N"). Examinations for classification and promotion will be held at the end of the first year and at the end of each semester of the second and third years.

The candidate for the degree of Graduate in Music must, upon the satisfactory completion of the theoretical studies satisfactorily perform programs conforming in general to the following outline:

*Piano Students*—A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin études; selections from the more important works of Schumann and Brahms.

*Organ Students*—One of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel, or Franck.

Valuable classes covering two years in Normal Piano Methods are offered. The first year presents the results of long experience in perfecting a thoroughly systematized method of teaching young children. The Preparatory Department of the School offers practical demonstration classes. The second year is divided between psychology as related to teaching, and a survey of teaching material for intermediate and advanced grades. For particulars see schedule of theoretical studies under "J" for which extra fees are charged, and "K". While these classes are not obligatory to piano students in Course I, special recommendations as teachers of piano will be given by the School of Music to students successfully completing these subjects.

*Concerning Students Majoring in Voice*

In addition to passing the Solfeggio and Vocal Ensemble examination, such students are required to take two semesters each of German and French, or German and Italian Language and Diction, and one quarter of English Poetry and Poetic Form (see Schedule of Theoretical Classes under "L"), for which extra fees are charged. Examinations for classification and promotion will be held at the end of each semester of the second and third years of the course.

The candidate for the degree of Graduate in Music must, upon the satisfactory completion of the theoretical studies, satisfactorily perform programs conforming in general to the following outline:

*Vocal Students*—An operatic aria; an aria from Handel's Messiah or Haydn's Creation; an aria from a modern oratorio; a group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

*Concerning Students Majoring in Stringed Instruments*

Such students are required to play in either the School of Music Symphony Orchestra, or the Junior Orchestra, as the Director of the Violin Department may determine. See "O" under head of Schedule of Theoretical Classes. Regular attendance at all the rehearsals is obligatory, and registration may be cancelled for neglect in this regard. Examinations for classification and promotion will be held at the end of the first year, and at the end of each semester of the second and third years.

The candidate for the degree of Graduate in Music, if he is majoring in Violin, must, upon satisfactory completion of the theoretical studies, satisfactorily perform programs conforming in general to the following outline:

*Violin Students*—A Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

Fee, Course I: First and second year students, Theory, $22.50 a quarter; third and fourth year students, Theory, $25.00; plus the fee for one study in the table for Major Study Fees, pages 40 and 41. Additional studies if desired are taken from the table of Special Student Fees, pages 41 and 42. Students desiring Class I1, I2 or J are charged $10.00 additional. Classes K1 or K2, $5.00 additional. Classes L1, L2, L3 or L4 are $7.50 additional. See estimate of expenses, page 55.

*II. Course in Theory and History of Music*

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The candidate for admission should be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to pursuing satisfactorily the studies outlined in the schedule below, the candidate before graduation must receive one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty, such as a movement from a piano sonata by Beethoven, or he may compose and score an original work of considerable length. This must be satisfactory in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course necessitates therefore marked talent and the instinct for orchestral combinations, and constant attendance upon choral and orchestral concerts, and the diligent study of the full score of standard works.

Upon the completion of three years of this course a certificate is issued by the University.

SCHEDULE OF STUDIES, COURSE II

First Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
College Study.
Ensemble and Physical Culture, optional.

Second Year

B4. Ear-training and Dictation.
F3. Form and Analysis.
G2. Counterpoint.
H1. Instrumental Composition.
H4. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

Third Year

G3. Counterpoint.
H2. Instrumental Composition.
H5. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

Fourth Year

H3. Instrumental Composition.
H6. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

For hours of recitation and details of studies in Classes B to H, see pages 24 to 27.

For hours of Physical Culture, see page 48.

Fee for Course II, $25.00 a quarter.

*III. Post-Graduate Course*

Graduates in Course I are given a broad basis of general musicianship as well as a thorough grounding for professional work either as performers, theorists or teachers.

If the goal of the student be public performance, the school supplies every facility for attaining this end, including the invaluable privilege of rehearsing and performing with full orchestra. With the elimination of theoretical studies ample time is available for the close application necessary for the highest artistic results.

In composition, the graduate from Course II will be carried into the larger forms such as chamber-music, overtures, symphonies, cantatas, oratorios and operas.

*IV. Literary Musical Course*

This course is intended for students of high school age, and includes the most essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in Evanston Academy, in which the study of Music is substituted for one-fourth of the required work, except English. The studies include, Latin, algebra, English, history, Greek, biology, plain geometry, physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, with two lessons a week, and at least two hours a day devoted to its study.

The student is under the jurisdiction of the Academy, and receives its diploma upon passing the necessary examinations. For particulars other than musical, see Book of Courses of Evanston Academy.

Fee, Course IV: Students in this course pay the full Academy tuition fee of $110.00 a year. They will pay for their music tuition according to the Special Student Fees on pages 41 and 42 of this catalogue, minus a rebate of $30.00 a year.

*V. Course in Public and High School Music Methods*

This course, covering two years, is designed to fit the candidate for the position of Supervisor of Music in public and high schools.

A diploma will be granted to such students as have met the entrance requirements for candidates for a degree or a diploma (see page 12) and who have satisfactorily completed the course. The course is also open to students who cannot meet these entrance requirements who show ability to carry the prescribed work. Such students, upon satisfactorily completing the Course, may receive certificates giving grades in the several subjects studied.

Candidates who have the equivalent of Harmony D1, and can pass satisfactory examinations in the rudiments of music and in sight-singing, may enter the second year with the following studies to be made up: Solfeggio A, Ear-training and Dictation B1, History of Music C1, Public School Methods I1. This involves added expense and a strenuous year, and should be undertaken only under exceptional circumstances, and with the consent of the Director of the Department.

The study of music is assuming more and more importance in public and high schools throughout the country, and well-equipped teachers and supervisors are in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. A high school education or its equivalent is necessary to secure a desirable position. As an organic part of the University, the School of Music is prepared to offer peculiar advantages in this course, as all the resources of the University are at the command of the student.

The University does not offer courses in Public School Drawing, but the schedule of studies in the Public School Music course is so arranged that students may attend the Saturday morning classes in drawing at the Art Institute of Chicago, one of the best schools of art in the country. These classes are especially intended to fit

students for teaching elementary drawing in the public schools. For fees and hours, address the Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago.

The course embraces the studies enumerated in the following schedule. Before graduation the candidate must show the equivalent of two years of piano and one year of singing, according to the requirements of Course I, or the equivalent of two years of singing and one year of piano in the same course. If upon entrance the candidate shows the required ability, he will be excused from further study of such subjects, if he so desire.

### SCHEDULE OF STUDIES, COURSE V

#### First Year

A. Solfeggio.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
I1. Public School Methods.
Private Lessons in Voice or Piano.
Assigned chorus work.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

#### Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
F1. Form and Analysis.
I2. Public School Methods.
J. Psychology of Pedagogy.
M. Vocal Ensemble.
Private Lessons in Voice or Piano.
Assigned chorus work.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

For hours of recitations and details of studies in Classes A to M, see pages 23 to 29.

For hours of Physical Culture, see page 48.

Fee, Course V: Theory $32.50 a quarter, plus the fees for private lessons in voice or piano. To students regularly registered in Courses I, or II, $10.00 a quarter. In voice or piano, two lessons a week in one study may be taken from the table of Major Study Fees, pages 40 and 41. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 41 and 42. See estimate of expenses on page 57.

Notice is hereby given that, beginning with the school year 1916-1917 (September, 1916) the course in Public School Music Methods will be extended to three years. This change will not affect students now registered (1914-1915) nor those entering for the year 1915-1916. After the inauguration of the extended course, certificates will be awarded at the end of the second year, and diplomas at the end of the third year. The proposed outline of work will be as follows:

### First Year

First Semester—Methods in the primary grades.
Second Semester—Methods in the intermediate grades.

### Second Year

First Semester—Methods in the upper grammar grades. Public school music supervision and administration. Psychology of public school music.

Second Semester—High school chorus and glee club organization and conducting.

### Third Year

First Semester—High school orchestras. High school courses in harmony and appreciation.

Second Semester—Community music. The organization of choral societies, bands and orchestras. Production of cantatas, oratorios, operettas, and pageants.

### SCHEDULE OF THEORETICAL CLASSES

The hours of recitation and details of the required studies referred to in the foregoing description of Courses will be found below.

Students in the College of Liberal Arts are permitted to take subjects in the School of Music, to the extent of five hours in any one semester, and not to exceed twenty semester hours in the aggre-

gate, from the following list: A, C1, C2, C3, D1, D2, D3, F1, F2, F3, G1, G2, G3, H1, H2, H3, H4, H5, H6—all bearing credit towards the degree of Bachelor of Arts excepting A and D1.

A. *Solfeggio*—Required of all students whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and part-singing. Class divided into three graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. At the discretion of instructor, the student may be required to review the work in whole or in part.

A1. Beginners, Mon., Th., 4 to 5.

A2. Intermediate, Mon., Th., 12 to 12:30.

Text-books, "Melodia" and "Harmonia," by Cole and Lewis. Mr. McConathy.

B1. *Ear-training and Dictation*—Melodic and rhythmic dictation within the key. Triads in all forms. Identification of same in key-relation to the major and minor modes. The same, with dominant sept-chords. Dominant sept-chord and chords of the ninth with regular resolutions. The same with irregular resolutions. Tones foreign to the harmony. Rudiments of Music, text-book, "Music, Notation and Terminology," by Karl W. Gehrkens. First Section, Mon., Th., 9 to 9:30. Second Section, Mon., Th., 9:30 to 10. Mr. McConathy.

B2. *Ear-training and Dictation*—Melodic dictation in two parts within the confines of the key. Identification of the various sept-chords. Chromatic tones. Modulations to near-related keys. Resolutions and progressions of the diminished and secondary sept-chords in both major and minor modes. Melodic dictation in simple three-part harmony. Inversions of the diminished and secondary sept-chords, with resolutions strict and free. Dictation in three melodic parts, with chromatic passing-tones, transitions and modulations. Chordal modulations to more remote keys. Tone color. First Section, Mon., Th., 10 to 10:30. Second Section, Tu., Fri., 10 to 10:30. Mr. McConathy.

B3. *Ear-training and Dictation*—Four-part melodic dictation, strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appogiaturas, suspensions, anticipations. Mental modulation and transposition. Mon., Th., 11:30 to 12. Mr. McConathy.

B4. *Ear-training and Dictation*—Harmonization of melodies at the key-board, including transposition to all keys. Key-board modu-

lation by all possible means, by triads and augmented sixth-chords, and by common tones from each key to every other key. Simple improvisations. First Section, Wed., 11:30 to 12:30. Second Section, Wed., 12 to 12:30. Mr. McConathy.

C1. *History of Music*—A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Test at close of first and third quarters. Written examinations at close of each semester. Text-book, "Outlines of Musical History," by Clarence G. Hamilton. First Section, Th., 2. Second Section, Th., 3. Mr. Garwood.

C2. *History of Music*—History of religious music. Dramatic and instrumental initiatives. Growth of form. Bach, Handel, Haydn, Mozart, Beethoven. *First Semester*—Primitive and ancient religious music. Development of Christian ritual and song. Mediaeval mass. Lutheran hymnody. German cantata and passion. Bach. History of English church music. Congregational song. Folk song. Musical element in mediaeval drama. Operatic initiatives. Dramatic music of the eighteenth century. *Second Semester*—Development of orchestra and instrumental forms. Mozart, Haydn, Beethoven. Operatic reform. Gluck. Artistic song. Schubert. Theses upon subjects assigned. Text-book, "History of Music," by Waldo S. Pratt. First Section, Mon., 2. Second Section, Mon., 3. Mr. Garwood.

C3. *History of Music*—Music of the nineteenth century and present day topics. *First Semester*—Political, social, literary and art conditions. Romantic period in opera and orchestra. Weber to Schumann. Religious music, oratorios and cantatas. Piano music of Weber, Mendelssohn, Chopin, Schumann, Liszt. Wagner. General survey of Romance literature with reference to Teutonic myth and legend of the middle ages. Wagner's operas. Opera in other European countries. Rossini, Bellini, Donizetti, Verdi, Auber, Meyerbeer, Bizet. The symphonic poem. Recent opera and oratorio. Critics and criticism. Present state of music. Schools, orchestras and musical organizations. Later nineteenth century composers. Twentieth century composers. Each student will read and prepare a review of some standard musical literary work. Text-book, "History of Music," by Waldo S. Pratt. Mon., 10:30. Mr. Garwood.

D1. *Harmony—First Semester*—Scales, intervals, formation of triads, and septchords, inversions and cadences. Sequences in the key, resolution of dissonant intervals, the dominant and diminished septchords sequenced around the key circle. Presented mostly in

terms of the key board. *Second Semester*—Staff work based mostly on figured bass. Primary and secondary triads, the dominant and leading tone septchords. The inversions, with modulations to the five closely related keys. First Section, Mon., 2. Second Section, Th., 2. Mr. Dodge.

D2. *Harmony*—Harmony as applied to elementary composition. Four-part writing after the manner of hymn-tunes. Melody structure, non-harmonic tones and development of motifs. Accompaniment figures. Songs with accompaniment, and piano pieces in the small forms. The first, second, and third sections are for students who contemplate remaining in the third or fourth years of the Course in Applied Music. First Section, Tu., Fri., 9. Second Section, Wed., Sat., 9. Third Section, Tu., Th., 8. The fourth and fifth sections are for students in the Course in Public School Music Methods who plan to remain no longer than the end of that course. Fourth Section, Tu., Fri., 9. Fifth Section, Tu., Fri., 8. Mr. Dodge and Mr. McConathy.

D3. *Harmony*—Advanced work, based upon Foote and Spalding's "Modern Harmony." Thorough schooling in harmonization and modulation. Wed., 10:30. Th., 10:30. Professor Lutkin.

E1. *Key-board Harmony*—Chord progressions, cadence formulas and key-circle sequences, making use of the scale triads, dominant seventh and diminished seventh chords. Second semester. Hours to be arranged. Mr. Dodge.

E2. *Key-board Harmony*—Modulating key-circle sequences. Extended cadence formulas with chromatic changes. Regular and irregular resolution of dissonances. First semester. Hours to be arranged. Mr. Dodge.

F1. *Form and Analysis*—Chord reading combined with analytical study of hymn-tunes (Methodist Hymnal). Preludes, inventions and dance forms of Bach. Small instrumental forms with examples from Schubert, Mendelssohn, Grieg. Forms with trio. Theme with variations. The sonata, with illustrations from Haydn, Mozart and Beethoven. First Section, Mon., 9. Second Section, Th., 9. Professor Lutkin.

F2. *Form and Analysis*—Salon music. Further study of Bach, Haydn, Mozart, Beethoven. The art song. Cantatas and oratorios. Wed., 11:30. Professor Lutkin.

F3. *Form and Analysis*—A chronological survey of the development of vocal and instrumental music, with musical illustrations from the earliest available sources. Greek modes, plain-song, early contrapuntal school. English and Flemish madrigals. Bach, Palestrina and

the more modern masters. Study of symphonies and oratorios from full score. Fri., 11:30. Professor Lutkin.

G1. *Counterpoint*—Counterpoint in the various species in two, three, and four parts. Tu., Fri., 10:30. Professor Lutkin.

G2. *Counterpoint*—Double counterpoint, imitation, sequences, canons. The invention and the fugue in two parts. Wed., 9. Professor Lutkin.

G3. *Counterpoint*—Counterpoint in five and more parts. Canon by augmentation, diminution, inversion. Fugues in three or more parts. Double fugues. Tu., 11:30. Professor Lutkin.

H1. *Instrumental Composition*—Primary forms, including the minuet, scherzo, march and theme with variations. Score-reading, including the viola clef. First Section, Mon., Wed., 2. Second Section, Tu., Th., 2. Professor Oldberg.

H2. *Instrumental Composition*—Song and aria forms. The sonatina form. Compositions for piano and strings, and scoring for small orchestra. First Section, Mon., Wed., 3. Second Section, Tu., Th., 3. Professor Oldberg.

H3. *Instrumental Composition*—The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Hours to be arranged. Professor Oldberg.

H4. *Vocal Composition*—Exercises in the application of both poetry and prose to musical forms. Hymn-tunes, primary and developed song forms. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. Mon., Th., 11:30. Professor Lutkin.

H5. *Vocal Composition*—The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged. Professor Lutkin.

H6. *Vocal Composition*—Fugal and double choruses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged. Professor Lutkin.

I1. *Public School Methods*—Purpose of Public School Music. Problems and methods in the primary grades; the intermediate grades; the grammar grades. Rote songs and how to teach them. The child voice. Monotones. From the song to notation. How to conduct the music-period. Sight reading. Tone thinking. Rhythm. Beating time. Individual singing. Song interpretation. Part singing. The changing voice. How to interest the larger boys. Musical appreciation in the grades. Supervision. Relation of supervisor to superin-

tendent and grade teachers. Teachers' meetings. Graduation exercises. The place of the supervisor in the community. Mon., Th., 3. Mr. McConathy.

I2. *High School Methods*—Organizing and conducting the high school chorus. Public performances. Music suitable for all occasions. High school orchestras and glee clubs. Harmony and musical appreciation courses in the high school. The relations of high school and college. High school credit for outside study of music under private teachers. Mon., Th., 8. Second semester. Mr. McConathy.

J. *Psychology and Pedagogy*—Relation of psychology and pedagogy to general education, with particular application to musical education. Mon., Th., 8. First semester. Mr. McConathy.

K1. *Normal Piano Methods*—Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers each lesson. Class one hour each week. Practical teaching additional. Attendance at Children's Classes—see "P" under Schedule of Theoretical Classes. First Section, Tu., 1. Second Section, Fri., 1. Mrs. Haake.

K2. *Normal Piano Methods*—A systematic study of teaching material in the intermediate and advanced grades, including etudes, salon and classical literature. First Section, Wed., 1. Second Section, Fri., 2. Mr. Haake.

L1. *English Poetry and Poetic Form*—Form—Lyric, epic, dramatic and sonnet. Thorough analysis of each form and their respective values to the musician. Content—Objective and subjective. Folk songs, ballads, madrigals, rondos. Study of English Lake Poets. Analysis and interpretation of such principal poems as have been employed by musicians in song composition. Study of New England poets, and history of American song literature. Study of the best American modern songs where words and music were written by the same person. First and second quarters only. Wed., 2. Mrs. Pfirshing.

L2. *German Language and Diction*—Practice in pronouncing vowels, combination of vowels, *umlauts* and consonants. Folk-songs sung in unison and as solos. Songs of Schumann, Schubert, Franz, Brahms, and Liszt. Careful attention to strict meaning of words and phrases. Consideration of the classic and romantic schools

of German poetry, and events in the lives of poets bearing upon the songs. Wed., 3. Mrs. Pfirshing.

L3. *French Language and Diction*—Practice in pronouncing vowels, single and combined, nasal tones and consonants. French *Noëls* and folk-songs sung in unison and as solos. Modern French songs of Fauré, Debussy, Bemberg, Berlioz, Chaminade and others. Attention to prominent French poets—Victor Hugo, Paul Verlaine, Sully Prudhomme, Paul Bourget and others. Exact literal translation of words and phrases, and interpretation of poetic content of songs. Third and fourth quarters only. Wed., 2. Mrs. Pfirshing.

L4. *Italian Language and Diction*—Correct pronunciation of all letters in Italian alphabet (especially e, o, s and z), and difficult vowel and consonant groups. A few of the most important elements of grammar to give knowledge of the structure of the language, and ability to read Italian intelligently with aid of dictionary. Study of representative Italian songs—Pergolesi, Scarlatti, Pinsuti, Campana, Mattei, Arditi, Tosti, and others—with close attention to phrase unity, elision and rhythm. Selections from Italian opera—La Bohême, Tosca, Madame Butterfly, Pagliacci, Aida and others. Italian pronunciation of Latin as used in Catholic church music. Individual attention given to interpretation of Italian works. Hours to be arranged. Mr. de Salvio.

M. *Vocal Ensemble*—The work of the Solfeggio class (A) continued into a study of standard anthems, cantatas and oratorios. Special drill for voice students in quartette singing. Th., 2. Mr. McConathy.

N1. *Instrumental Ensemble*—Piano duet playing for purposes of sight-reading and rhythmic feeling. Hours to be arranged. Mr. Dodge.

N2. *Instrumental Ensemble*—Four-hand piano arrangements of the simpler overtures and symphonies, with the addition of stringed instruments. Hours to be arranged. Professor Knapp.

N3. *Instrumental Ensemble*—Four-hand piano arrangements of the more important classical overtures and symphonies, with the addition of stringed instruments. Hours to be arranged. Professor Knapp.

N4. *Instrumental Ensemble*—Chamber-music and modern orchestral music. Hours to be arranged. Professor Knapp.

O. *Orchestra Ensemble*—The School of Music Symphony Orchestra and the Junior Orchestra. Required work for all violin, viola and violoncello students at the discretion of the Director of the

Violin Department. Symphony Orchestra full rehearsal, Wed., 8 to 10 p. m. Symphony Orchestra supplementary rehearsal, Mon., 5 to 6. Junior Orchestra, Fri., 4:30 to 6. Professor Knapp.

P. *Children's Class Demonstration*—Classes of very young children in elementary ear-training, rhythm, notation and technic. Students in the second year of the course in Normal Piano Methods are required to attend this class as observers. Saturday forenoon. First Section 9; Second Section 9:45; Third Section 10:30; Fourth Section 11:15. Mrs. Haake.

Q. *Dalcroze Eurhythmics*—See page 46. Hours to be arranged. Miss Hall.

## Summer School

A Summer School of Music is held for six weeks every year, which offers opportunity for instruction in piano, organ, violin, violoncello, voice and theoretical subjects. A specialty is made of a course in Normal Piano Methods, which includes information regarding various systems of instruction, with estimates of their relative values. A large number of teaching pieces and technical studies are critically examined, and suggestions given as to their most effective use. Definite and well-tested methods are outlined both for beginners and advanced pupils. The course also includes harmony, form, analysis and history of music.

As a rule, about one-half of the regular faculty is in attendance at the summer session.

The Summer School of 1916 will begin on Monday, June 26, and close on Saturday, August 5. A special bulletin issued in March, 1916, will give complete information, and will be mailed upon application to any address.

## Methods of Instruction

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

### PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, but not to exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

### ORGAN

A certain facility at the piano and in sight reading is necessary before the course is entered. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic reg-

istration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two manual and one three manual, and provision is made for pedal piano practice. Use is also made of organs in local churches.

### VOICE CULTURE

The course of instruction is based primarily upon the Italian school for training the voice. Correct placement so that the pupil produces tones throughout all registers with ease and with a firm, even quality is the foundation of good singing. During the first year particular attention is paid to a systematic course of breathing, tone placement, and a careful analysis of vowels and consonants in relation to vocal needs. A thorough training is given in the fundamentals necessary to successful singing and teaching. In this connection the vocal department is aided by the excellent advantages available in the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The song literature of England, America, Germany, France and Italy is studied with reference to the needs of the student. The oratorio and opera receive special attention for those desiring training in that special direction.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied, preferably in their original texts, making desirable some knowledge of German, French and Italian.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

### VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

### VIOLONCELLO

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation, which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Gieze, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

### SOLFEGGIO, EAR-TRAINING, AND DICTATION

Beginning with the year 1911-1912 the courses in the above subjects were greatly extended. All students registering in the regular courses were required to pass examinations in them in order to complete their credits for graduation. No system of musical education which neglects the training of the ear and the singing of music at first sight is worthy of the name. To take one's part with certainty in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. Its practical value to a professional singer needs no comment.

A no less essential faculty is the ability to hear music in all its details. The average music student is woefully deficient in his capacity to hear in any analytical sense. It is believed that the school is the first to present a logically developed and effective system of ear-training. This system is based upon methods which are quite new and enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre, indeed, if the mind is incapable of grasping the inner details of a composition, and to promote this higher musicianship is the object of the school.

### HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse.

The prescribed work in keyboard harmony in small classes is highly practical. Through visualization and the muscular sense the

student thinks his harmony in terms of the keyboard, hears the actual sounds and progressions, and at the same time is required to analyze the same.

In the general classes, where the staff work is done, special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. While four-part vocal writing is still the basis for work, the study of harmony is also applied to small piano compositions and to songs with piano accompaniment. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

### MUSICAL FORM AND ANALYSIS

During the four years of the course an immense amount of standard classical music is analyzed, measure by measure, not only of piano music, but of cantatas, oratorios, organ and chamber music, and orchestral music from the full score. This dissecting of musical compositions is by no means confined to their structural features, but endeavors to give the student an adequate estimate of their artistic content.

### COUNTERPOINT, CANON, AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Through a novel competitive system the ordinarily dry study of strict counterpoint is made most attractive, and the more capable students of the class at the end of the course frequently do most creditable fugue writing.

### COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical

materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes H1 to H6. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

### HISTORY OF MUSIC

This course covers three years, details of which may be found on page 25, Classes C1 to C3.

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second and third year classes.

### CHORUS AND CHOIR-TRAINING

Part of the work of the second year analysis class is an analytical study of the hymn tunes of various styles and epochs, standard anthems, cantatas, and oratorios and the choral service, canticles and communion service of the Episcopal Church. This is of special value to students desiring to fit themselves as organists, choirmasters or church singers.

### ENSEMBLE, SIGHT-READING AND CHORAL PRACTICE

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship, especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with the School of Music Symphony Orchestra.

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the School of Music Symphony Orchestra, and for those less advanced there is provided the Junior Orchestra; the former numbering over seventy players, and the latter about thirty-five. Standard overtures and symphonies are studied and publicly performed, and advanced instrumental students have the opportunity of playing concertos, and vocal students of singing arias with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix, page 81.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, cantatas, oratorios, etc., is taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of several great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

### PUBLIC SCHOOL METHODS

Every phase of school music work, from the primary grades through the high school, is treated in detail and the problems that may arise are thoroughly discussed. An especial emphasis is placed on the more recent developments in high school music. The aim of the course is to bring the student to an appreciation of the conditions to be found in the actual schoolroom and to prepare him to meet the requirements of his work in the most efficient manner.

## Diplomas and Certificates

Upon recommendation of the faculty, diplomas will be given to students completing Courses I, II or V, and certificates to those completing the second or third years of Course I. The fee for the diploma is $10.00 and for the certificate $5.00.

Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence at least one academic year.

### CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the School and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

#### To Piano Students

Beethoven, a complete sonata
Bach, a fugue or three-voiced invention
Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty
Two selections from more modern composers

#### To Organ Students

Bach, prelude and fugue
Mendelssohn, sonata complete
Two groups of pieces drawn from the modern English and French schools

#### To Violin Students

A sonata for piano and violin from Haydn, Mozart or Beethoven
One of the easier Viotti Concertos
Two groups of solo pieces of average difficulty

#### To Vocal Students

An oratorio aria
A group of songs from the classic composers
A group of songs from the modern composers

## Fees and Expenses

All fees are for the year 1915-1916 and are subject to change in subsequent years. Revised rates are given each year in advance in the July catalog of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks may be drawn payable to Northwestern University.

On pages 55 to 57 will be found varying estimates of a year's expenses, which will be found of assistance to the prospective student in planning his work.

*Matriculation Fee*—A matriculation fee of five dollars is charged to those entering the regular course or theoretical classes. It is paid but once.

*Registration Fee*—A registration fee of one dollar a quarter is charged to each student, whether special or regular, except at the time the matriculation fee is paid.

*Incidental Fee*—A fee of fifty cents a quarter is charged each student, whether special or regular. This fee covers admission to the Artists' Series of Concerts.

*Musical Club Fees*—Active membership in the Evanston Musical Club is two dollars and fifty cents a year. Students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first, second and third quarters for admission to these concerts, with reserved seat. Students who are active members of the Club are exempt from this charge.

*Visiting Nurse Fee*—A fee of two dollars per semester is charged to all non-resident women students, special or regular, for the services of the visiting nurse. See page 55.

*Diploma and Certificate Fees*—The diploma fee is ten dollars. The certificate fee is five dollars.

*Locker Fee*—A fee of twenty-five cents a quarter is charged those desiring the use of a locker.

*Free Courses*—The Chamber Music and Faculty Concerts, except the Artists' Series, numerous recitals and lectures in the School of Music and in other departments of the University, are open to students of the School of Music, free of charge.

### COURSE FEES

I. *Course in Applied Music*—A theory fee of twenty-two dollars and fifty cents is charged in the first and second years, and twenty-five dollars in the third and fourth years, plus the fee for one major study as given in the table below.

II. *Course in Theory and History of Music*—The fee is twenty-five dollars.

III. *Post-Graduate Course*—Same as Special Student Fees.

IV. *Literary Musical Course*—The fee is the Academy tuition fee of one hundred and ten dollars a year, in addition to fees for Spe-

cial Students in the School of Music, less seven dollars and fifty cents a quarter.

V. *Course in Public and High School Music Methods*—A theory fee of thirty-two dollars and fifty cents is charged, plus fees for private lessons in voice or piano. To students regularly registered in Courses I, or II, the fee is ten dollars a quarter. In voice or piano, two lessons a week in one study may be taken from the Major Study Fees in the table below. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, page 41.

MAJOR STUDY FEES

The fees for major studies are given in the following table. They are applicable to one study of students paying the full Theory Fee of any of the above regular courses. Additional studies are taken from the table of Special Student Fees. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

Piano

| Private Lessons Each Week | One | Two |
|---|---|---|
| Arne Oldberg | | $45.00 |
| Victor Garwood | | 42.00 |
| Carl M. Beecher | | 37.00 |
| Charles J. Haake | | 37.00 |
| Margaret Cameron | | 30.00 |
| Hila V. Knapp | | 30.00 |
| Louis N. Dodge | | 30.00 |
| Gail M. Haake | | 30.00 |
| Nina S. Knapp | | 23.00 |
| Lura M. Bailey | | 23.00 |
| Odile Goddard Frost | | 21.00 |
| Elizabeth Shotwell Burger | | 21.00 |

Voice

| | | |
|---|---|---|
| G. A. Grant-Schaefer | | 50.00 |
| Alta D. Miller | | 42.00 |
| Bertha Beeman | | 37.00 |
| Walter A. Stults | | 37.00 |
| William H. Knapp | | 26.00 |
| Myrtle Hatswell-Bowman | | 23.00 |
| Hedwig Brenneman | | 21.00 |

### Violin

| Private Lessons Each Week | One | Two |
|---|---|---|
| Harold E. Knapp | | $37.00 |
| Julia S. Marshall | | 30.00 |
| Alfred G. Wathall | | 21.00 |

### Violoncello

| | | |
|---|---|---|
| Day Williams | | 23.00 |

### Organ

| | | |
|---|---|---|
| John Doane (30 minute lessons) | | 37.00 |
| John Doane (Special Organ rate, see page 14 (40 minute lessons) | $25.00 | |
| Odile Goddard Frost | | 25.00 |
| Odile Goddard Frost (Special Organ rate, see page 14) | 15.00 | |

#### FEES FOR SPECIAL STUDENTS

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates are for a quarter of nine weeks; the lessons are a half-hour in length, except where indicated otherwise.

### Piano

| Private Lessons Each Week | One | Two |
|---|---|---|
| Arne Oldberg | $30.00 | $54.00 |
| Victor Garwood | 28.00 | 50.00 |
| Carl M. Beecher | 25.00 | 45.00 |
| Charles J. Haake | 25.00 | 45.00 |
| Margaret Cameron | 20.00 | 36.00 |
| Hila V. Knapp | 20.00 | 36.00 |
| Louis N. Dodge | 20.00 | 36.00 |
| Gail M. Haake | 20.00 | 36.00 |
| Nina S. Knapp | 15.00 | 27.00 |
| Lura M. Bailey | 15.00 | 27.00 |
| Odile Goddard Frost | 13.50 | 25.00 |
| Elizabeth Shotwell Burger | 13.50 | 25.00 |
| Janet M. Hanna | 11.00 | 20.00 |
| Elizabeth Brown | 9.00 | 16.00 |

### Voice

| Private Lessons Each Week | One | Two |
|---|---|---|
| G. A. Grant-Schaefer | $33.00 | $60.00 |
| Alta D. Miller | 28.00 | 50.00 |
| Bertha Beeman | 25.00 | 45.00 |
| Walter Allen Stults | 25.00 | 45.00 |
| William H. Knapp | 17.00 | 31.50 |
| Myrtle Hatswell-Bowman | 15.00 | 27.00 |
| Hedwig Brenneman | 13.50 | 25.00 |
| Clare P. Livingston | 11.00 | 20.00 |

### Violin

| | | |
|---|---|---|
| Harold E. Knapp | 25.00 | 45.00 |
| Julia S. Marshall | 20.00 | 36.00 |
| Alfred G. Wathall | 13.50 | 25.00 |
| Edna Macdonald | 9.00 | 16.00 |

### Violoncello

| | | |
|---|---|---|
| Day Williams | 18.00 | 27.00 |

### Organ

| | | |
|---|---|---|
| John Doane (40 minute lessons) | 30.00 | |
| John Doane (30 minute lessons) | | 45.00 |
| Odile Goddard Frost | 15.00 | 27.00 |

### Harp

| | | |
|---|---|---|
| Walfried Singer | 20.00 | 36.00 |

### Theory

| | | |
|---|---|---|
| Arne Oldberg | 30.00 | 54.00 |
| Carl M. Beecher | 25.00 | 45.00 |
| Louis N. Dodge | 20.00 | 36.00 |

#### FEES FOR PARTIAL COURSES

Students taking a partial theory course and who do not wish to pay the full Theory Fee mentioned under Course Fees, will pay the following rates. Detailed information regarding the Classes named may be found on pages 23 to 30.

| | |
|---|---|
| One hour a week (Classes B1, B2, B3, B4, C1, C2, C3, D1, F1, F2, F3, G2, G3, M) | $ 5.00 |
| Two hours a week (Classes A, D2, D3, G1) | 8.00 |
| Three hours a week (combinations of above) | 11.00 |
| Four hours a week (combinations of above) | 14.00 |
| Classes E1, E2 | 3.00 |
| Classes I1, I2, J | 10.00 |
| Classes K1, K2 | 5.00 |
| Classes L1, L2, L3, L4 | 7.50 |
| Class N1 | 5.00 |
| Classes N2, N3 | 10.00 |
| Physical Culture | 2.50 |
| Dalcroze Eurhythmics (Q) | 5.00 |
| Children's Elementary Piano Classes (P) | 5.00 |

Composition Classes (H1 to H6), rates to be arranged.

### PRACTICE FEES

| | |
|---|---|
| Piano Practice: | |
| One hour a day | $ 3.00 |
| Two hours a day | 6.00 |
| Three hours a day | 9.00 |
| Four hours a day | 12.00 |

Three-manual Pipe Organ (including blowing) 40 cents an hour.

Two-manual Pipe Organ or Reed Organ (including blowing) each hour of daily practice, per quarter ..... 10.00

### REFUNDS

Private lessons falling upon legal holidays are made up at the convenience of the teacher. Deductions are not made for occasional absences due to illness or other causes. If due notice be given of the necessity for protracted absence on account of sickness, private lessons missed after such due notice is received will be transferred to a later quarter, or the loss divided with the student. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

No application for a refund will be considered unless made before the close of the quarter for which the fee was paid.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice.

### UNIVERSITY NOT RESPONSIBLE FOR PERSONAL LOSSES

The University is not responsible for the loss of any personal property belonging to any of the students in any building owned by the University, whether the loss occurs by theft, fire, or an unknown cause.

## General Statements

### MUSICAL LIBRARY

The school has a valuable reference and circulating library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of the students during the school year.

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

### EXAMINATIONS

Regular Examinations are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Second Examinations are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

### GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is

entered on record. Standing is expressed, according to a proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work required for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the assigned time.

Undergraduates are not allowed credit for work done *in absentia.* Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian upon request. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate the student's withdrawal from the theoretical classes.

### ABSENCES FROM CLASS EXERCISES

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered

by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

### AFFILIATED AND ACCREDITED SCHOOLS

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For information address the President, Onarga, Illinois. The North Shore School of Music, Leland Avenue and Broadway, Chicago, is an accredited school, whose courses prepare for advanced standing in the regular courses. For information address Charles J. Haake, Director.

### PREPARATORY AND CHILDREN'S DEPARTMENT

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half hour lessons per week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form.

While this work forms the best possible preparation for individual instruction, private lessons in addition should be taken from the start whenever possible.

Attention is called to the Dalcroze system of Eurhythmics, explained below, which gives an invaluable foundation to the music study of young children.

The quarters coincide with those of the regular school, being nine weeks in length. For information send for Special Bulletin.

### THE DALCROZE SYSTEM OF EURHYTHMICS

Nothing in recent years in musical education has attracted such wide-spread attention as the Dalcroze System of Eurhythmics. The inventor, Jacques Dalcroze, is a cultured musician, born in Vienna, and through many years of experiment he has developed a remarkable

system of rhythmical gymnastics which is invaluable to the musical student. Rhythm is the very life of music, and without a highly appreciative sense of rhythm, no one can hope to become a good musician. Not only is this rhythmical sense highly developed by the Dalcroze system, but the control of bodily movements and the sense of physical grace is likewise perfected. Dalcroze himself explains his system in the following words:

"The object of the method is, in the first instance, to create by the help of rhythm a regular current of communication between brain and body. The second result of this education ought to be to put the completely developed faculties of the individual at the service of art and to give the latter the most subtle and complete of interpreters —the human body. For the body can become a marvelous instrument of beauty and harmony when it vibrates in tune with artistic imagination and collaborates with creative thought. The body must become capable of responding to artistic rhythms and of realizing them quite naturally without fear of exaggeration.

"The experimental study of rhythm should form part of every well organized musical education, and this study will be useful not only to musicians, but to music itself. It is a fact that very young children taught by my method invent quite naturally musical rhythms such as would have occurred to very few professional musicians.

"A child who begins rhythmic gymnastics early and who takes ear-training will develop much more quickly, for the musical faculties in general have been far better developed, more thoroughly trained and become more part of the child's life.

"Lessons in rhythmic gymnastics help children in their other lessons, for they develop the powers of observation, of analyzing, of understanding and of memory, thus making them more orderly and precise."

There has been added to the faculty a teacher who has made an exhaustive study of the Dalcroze system at Hellerau, Germany, and is regularly certificated from the institution. Classes will be formed for children and for adults, in weekly forty-five minute sessions.

### PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is the largest in the country. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted

during the winter season in a temperature approximating that of summer. This room is used for the four Chicago North Shore Music Festivals and for the principal events of the Commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club were held during the past season. It is well adapted for the purpose, with ample space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swimming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of $2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students, and a fee of $2.50 a quarter is charged to Special Students.

### Hours for Women

Corrective Gymnastics—Daily except Saturday, 8; Mon., Tu., 9; Wed., Fri., 11; Tu., Fri., 2.

Swedish Gymnastics—Beginning classes, Tu., Th., 9; Tu., Th., 11; Wed., Fri., 9. Advanced classes, Mon., Wed., 2.

Dancing—Beginning classes, Th., 11, Fri., 10. Intermediate classes, Mon., 9. Advanced classes, Mon., 10, Wed., 10.

Fencing—Tu., 11.

Track Athletics—Tu., 11.

Swimming—Beginners, Mon., Th., 9 to 12, 3 to 4. Advanced, Mon., 4 to 5. Normal class, Th., 4 to 5.

Sports—Hockey, Basketball, Baseball, Track athletics, Volley ball, Wed., Fri., 3 to 4; Sat., 10 to 12.

Tennis—Hours to be arranged.

### Hours for Men

Gymnasium—Monday, 11:30 to 12:30; 3 to 6. Tuesday, 9 to 10; 3 to 4; 5 to 6. Wednesday, 11:30 to 12:30; 4 to 6. Thursday, 9 to 10; 3 to 4; 5 to 6. Friday, 11:30 to 12:30; 4 to 6. Saturday, 2 to 6.

Swimming Pool—Hours to be arranged.

Exercising Room—9 to 6 daily.

### SCHOOL OF MUSIC SYMPHONY ORCHESTRA

Under the charge of the Director of the Violin Department, a complete symphony orchestra of unusual capacity has been developed. During the past season it has had a membership of over seventy, and its make-up is precisely the same as that of a professional symphony orchestra. The string section is composed of many experienced and talented amateurs. When it is impossible to secure good amateur players of wind instruments, professionals are employed. Symphonies and overtures by Beethoven, Mozart, Schubert, Mendelssohn, Wagner and Weber have been most effectively performed. The programs of the past season are given on page 81.

The orchestra not only supplies the College community with fine concerts, but also gives invaluable routine and experience to its own members. It further affords instrumentalists and singers the rare opportunity of performing concertos and arias with proper orchestral accompaniment.

A junior string orchestra of thirty-five gives orchestral experience to young students, and prepares them for the larger orchestra.

### CHORAL SOCIETY

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting

new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $2.50 is charged University students. Three concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts. See the Appendix, page 73, for lists of works which have been performed.

### THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, especially that of the great mediæval masters such as Palestrina, Orlando di Lasso, Bach and others. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

For list of works sung by this choir, see Appendix, page 74.

### TREBLE CLEF CLUB

The Treble Clef Club is in charge of the Director of the Public School Music Department. It is called the Treble Clef Club as its membership is made up entirely of sopranos and altos. In its short

existence of two years it has established an excellent reputation for artistic singing. As in the A Cappella Choir, membership in this organization is by competitive examination.

### THE UNIVERSITY GLEE CLUB

The University Glee Club gives opportunity to young men for drill and experience in maennerchor singing. It is under the direction of a member of the faculty of the School of Music, but the organization as a whole comes under the jurisdiction of the College of Liberal Arts.

### THE CHICAGO NORTH SHORE MUSIC FESTIVAL

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The seventh festival of the series was given in the week of May 24 to 29, 1915. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 600 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. The famous Chicago Symphony Orchestra, founded by Theodore Thomas, forms the orchestral contingent and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of the Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking. The seven festivals have, however, netted a small

profit in spite of the great expenses incurred. The next festival will be held in May, 1916. For programs of the seven festivals, see Appendix, pages 70 to 72.

### STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Fifty-four student recitals were given in the past year.

### STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past eighteen years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the Appendix, pages 73 and 74, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated. The string quartette is open for engagements. Dates may be arranged through the Secretary of the school.

### ARTISTS' SERIES

Ten years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the

School, gives admission to this valuable series of concerts. For programs of the past season see Appendix, pages 76 and 77.

### CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the finest organizations in the world, founded by Theodore Thomas gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the forty or fifty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

### PIANOS AND ORGANS

The Mason & Hamlin and the Cable pianos are used in the School of Music for teaching and practice purposes, and for all

concerts and recitals. The School uses thirty-eight instruments, in grands and uprights.

A Casavant three-manual pipe organ, a Kimball two-manual pipe organ, a three-manual Mason & Hamlin reed organ and a pedal piano are available in the School for the use of organ students.

### BOARD IN EVANSTON

#### For Men

The new dormitories on the North Campus are models of beauty, comfort, and sanitation. They are fire-proof, heated by steam and lighted by electricity. Each room is for one person, and the cost to the student for the school year, September 20 to June 17, is from $90.00 to $150.00. Housed in one of the dormitories a well equipped restaurant is conducted in the "cafeteria" manner. For full information concerning the men's dormitories, address the Registrar, University Hall, Evanston. Men may secure comfortable homes in private families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

#### For Women

Women students not residing at their own homes in Evanston may live at such houses only as are formally approved by the Dean of Women. A list of such may be had upon application to the Secretary of the School of Music. Under no circumstances are non-resident women permitted to live in other than approved houses or to change their place of residence during the school year without express permission of the School of Music Assistant to the Dean of Women.

The price of room and board averages about $7.50 per week.

Willard Hall, the largest women's dormitory of the University, is reserved for students of the College of Liberal Arts, and for a very limited number of students of the School of Music whose general education is of college grade. Application must be made to the Dean of Women, Willard Hall, at least six months in advance.

Other dormitories for women are Pearsons Hall and Chapin Hall which are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly

supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. Thus the expenses of living are materially reduced. It is usually necessary to make application for admission to Chapin or Pearsons Halls several months in advance, as accommodations there are in great demand.

In recent years the Halls mentioned above have been insufficient to provide for all women students not living in their own houses, and additional accommodations have been secured by approving houses under private management. While these are reserved for students, the University takes no responsibility for them other than to assure itself that they are suitable places for students to live and that University regulations are complied with.

Women students are not permitted to room in the same houses in which men students reside.

All women students of the University come under the jurisdiction of the Dean of Women, especially as regard conduct and living arrangements.

### VISITING NURSE

Oversight of the health of all non-resident women students of the School of Music is exercised by a trained nurse, who visits the dormitories and boarding houses occupied by them, giving attention to the general sanitary conditions of the house as well as to the health of the women. It is her aim to guard against the necessity for calling a physician, but she sees that no young woman needing attention is neglected. In case of illness she is consulted before a physician is called, except in cases of emergency.

By this provision, notwithstanding the special fee which is charged to non-resident women students, much may be saved to the young women in physicians' charges.

### ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, and as a supplement to the table of fees on pages 38 to 43 the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

## FIXED CHARGES

| | |
|---|---|
| Matriculation Fee, paid but once | $ 5.00 |
| Registration Fee, $1.00 a quarter | 4.00 |
| Theory Fee, $22.50 a quarter | 90.00 |
| Incidental Fee, 50 cents a quarter | 2.00 |
| Musical Club Tickets, 50 cents for each of two quarters | 1.00 |
| Visiting Nurse Fee, $2 a semester | 4.00 |
| Text-books, Sheet Music, etc., estimated | 12.00 |
| Total Fixed Charges | $118.00 |

## VARIABLE CHARGES

| *To a Piano Student* | Minimum | Maximum |
|---|---|---|
| Piano Lessons, two a week, at the reduced fee granted to regular students | $ 84.00 | $180.00 |
| Piano Practice, 3 hours daily | 36.00 | 36.00 |
| | $120.00 | $216.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Total | $238.00 | $334.00 |

| *To a Vocal Student* | | |
|---|---|---|
| Vocal Lessons, two a week, at the reduced fee granted to regular course students | $ 84.00 | $200.00 |
| Vocal Practice Room with use of piano, 3 half-hour periods a day, $4.50 a quarter | 18.00 | 18.00 |
| | $102.00 | $218.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Classes in Language and Diction added | 30.00 | 30.00 |
| Total | $250.00 | $366.00 |

| *To a Violin Student* | | |
|---|---|---|
| Violin Lessons, two a week, at the reduced fee granted to regular course students | $ 84.00 | $148.00 |
| Violin Practice Room, 4 hours daily | 16.00 | 16.00 |
| | $100.00 | $164.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Total | $218.00 | $282.00 |

| *To an Organ Student* | | |
|---|---|---|
| Organ Lessons, one a week, at special rate | $ 60.00 | $100.00 |
| Organ Practice, one hour daily | 30.00 | 70.00 |
| | $ 90.00 | $170.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Total | $208.00 | $288.00 |

An estimate for a student in the Course in Public School Music Methods is as follows:

FIXED CHARGES

| | |
|---|---|
| Matriculation Fee | $ 5.00 |
| Registration Fee, $1.00 a quarter | 4.00 |
| Theory Fee, $32.50 a quarter | 130.00 |
| Incidental Fee, 50 cents a quarter | 2.00 |
| Visiting Nurse Fee, $2 a semester | 4.00 |
| Text-books, Sheet Music, etc., estimated | 12.00 |
| Total Fixed Charges | $157.00 |

VARIABLE CHARGES

| | Minimum | Maximum |
|---|---|---|
| Vocal or Instrumental Lessons, two a week at the reduced rate granted regular course students | $ 84.00 | $200.00 |
| Practice, 3 half-hours to 3 hours daily | 18.00 | 36.00 |
| | $102.00 | $236.00 |
| Fixed Charges, as above, added | 157.00 | 157.00 |
| Total | $259.00 | $393.00 |

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

Under "fixed charges" the item of Visiting Nurse Fee is not chargeable to men students.

The above estimates include one literary study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged at Special Student rates.

### SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in

exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be obtained by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in housework. For several years past there have been more calls for such student help than could be supplied.

It is not practicable to negotiate for such places by correspondence. The student therefore should be in Evanston a week or two before the opening of school, and pursue the matter in person.

It is not wise to come to Evanston without money in hand to pay tuition, and one should not expect to make more than room and board by work.

The College Y. M. C. A. and the College Y. W. C. A. conduct free employment bureaus for students, and their respective secretaries may be addressed or consulted personally.

### MUSICAL EMPLOYMENT BUREAU

The School of Music conducts a free employment bureau for the benefit of its students both past and present, and all former students are cordially invited to utilize it if they desire the School to assist them in securing positions. Write the Secretary for a registration card.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are

asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Many of the inquiries are for those who have had teaching experience, and our graduates of former years who are now in the teaching field can with profit to themselves keep us informed of their whereabouts and of their desires for better positions.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

### MISCELLANEOUS INFORMATION

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Students are not permitted to change their registration, nor to reduce the amount of work originally planned without the consent of their advisers and the Dean of the School.

Students not living at their own homes must do their practicing in the School of Music buildings, in rooms assigned to them by the Secretary, the number of hours per day to be decided by the student's adviser. Exceptions to this rule may be granted only by consultation with the Dean.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $66.00 a year. More than one study costs the full tuition of $110.00 a year. Other small fees in addition.

To "Special Students" in the School of Music a single study in the Academy costs $55.00 a year. More than one study costs the full tuition of $110.00 a year.

*Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.*

*Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.*

*Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.*

*The Summer School Bulletin and the School Announcement are issued in April and July respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.*

*IRVING HAMLIN,*
*Secretary*

*PETER CHRISTIAN LUTKIN,*
*Dean*

## REGISTER OF STUDENTS, 1914-1915

### POSTGRADUATES

Bailey, Lura Mary.....Evanston
Berry, Loretta.....Evanston
Brenneman, Hedwig .....Evanston
Carlton, Edith Marion....Sycamore
Carter, Gertrude.....Evanston
Crain, E. Lucille.Minneapolis, Minn.
Greig, Clarissa Ella.....Evanston
Hanna, Janet Maureen....Evanston
Hebblethwaite, Anna Kathryn
..... Evanston
Henke, Mary Mulfinger....Chicago
Howe, Charles Merwin, Jr.Evanston
Jones, Edith Maldwyn.....
.Llanfyllen, North Wales, G. B.
Ling, Edith Maude...Sheldon, Iowa
Livingston, Clare Pearl...Evanston
Lutton, Charles Edwin.....Chicago
McQuillen, Mary Aline.....
..... Mishawaka, Ind.
Moore, Mary Emma...Oregon, Mo.
Putnam, Leslie Ray.....Evanston
Ruegnitz, Rose Lena.....Evanston
Stults, Frances Willard...Evanston
Walter, Alberta Elizabeth....
..... Chatsworth

### IN REGULAR COURSES

Abel, Muriel Rosmond.....
..... Montesano, Wash.
Adams, Rebecca Rachel.....
.....Clay Center, Kans.
Allison, Julia.....Cherokee, Iowa
Anderson, Jessie Elizabeth....
..... Torrington, Wyo.
Anderson, Minnie M.....Wilmette
Andrew, Bessie Mae.Primghar, Iowa
Arnold, Frances Elizabeth.Evanston
Aurelius, Emma Mae.....Chicago
Austin, Bernice Lorena.....Chicago
Baker, Carrie Margaret.....
..... Maryville, Mo.
Baker, Gladys Marian.....
..... Ironwood, Mich.
Barker, Josephine....Delavan, Wis.
Barkman, John Peter.Hillsboro, Kan.
Barnes, Alice Dawn.....
.....Redwood Falls, Minn.
Barnes, Amy Lucile.....
.....Redwood Falls, Minn.
Bartlett, Edna.....Omaha, Neb.
Bash, Gladys.....Indiana, Pa.
Berry, Eleanor Mary.....Evanston
Blair, Mary Constance.....Winslow
Blomquest, Edwin O.....Chicago
Blum, Kate Augusta.....Chicago
Borgelt, Alice.....Havana
Boyd, Evelyn.....Blackfoot, Idaho
Brack, Elizabeth.....Winnetka
Bradford, Lois Ruth..Guthrie, Okla.
Brant, Ada Ellouise.....Chicago
Briel, Marie Elizabeth.....Peru
Brown, Ruth Evelyn..Chelsea, Mass.
Brown, Ruth Lillian.....
.....E. Las Vegas, N. M.
Buck, Helen Margaret.....Chicago
Buck, Mildred.....Audubon, Iowa
Burroughs, Cecil Amy.....
..... Plainville, Kan.
Callahan, Samuel Miller..Winnetka
Carling, Joseph Alex.....
..... Jamestown, N. Y.
Carlson, Albert Walfred.Funk, Neb.
Carman, Dorothy Randell..Chicago
Carney, Dorothy Delight...Steward
Carr, Raymond Norman....Chicago
Carringer, Jennie Marie.....
..... Denver, Colo.
Carringer, Zillah.....Denver, Colo.
Catterall, Elizabeth Seaman..
.....Galveston, Tex.
Cazaly, Hazel Irene....Pueblo, Colo.
Chaney, Cordelia Clement....Joliet
Chapman, Luella Jeannett....
.....Fort Atkinson, Wis.
Chester, Alma Christina....Capron
Claussen, Alma Viola.....
.....New York City, N. Y.

Cohn, Minnie .....Evanston
Collins, Dorothy...Caledonia, Minn.
Compton, Georgia Emily.....
..... Elkhart, Ind.
Cook, Helen Price.....
..... Arkadelphia, Ark.
Corkill, Milchrist Rowena....Galva
Cornwell, Jean Elizabeth....
.....Cadillac, Mich.
Crane, Julia Esther.....
.....Burlington Junction, Mo.
Crissey, Florence Eunice.....
.....Janesville, Wis.
Cropper, Emma Lucile..Muncie, Ind.
Cuba, Lillian Irene..Schuyler, Neb.
Cunningham, Mildred Catherine
.....Cambria, Wis.
Curtis, Stella.....Monona, Iowa
Dahlquist, Esther Alfrida..Evanston
D'Andrea, Martino Angelo.Evanston
Datson, Florence Lilian.....
..... Painesdale, Mich.
Davidson, Amy Aurora.....
..... Everett, Wash.
Davis, Don Thomas.....Batavia
Dawson, Milley Blanche.....
.....Grant City, Mo.
DeCoudres, Mary.....Evanston
DeGolyer, Helene.....Evanston
Dennis, Charles Maschal....
.....Mahanoy City, Pa.
Deutsch, Esther Madeline....
.....Wausau, Wis.
Dilts, Elva Arline..Ft. Collins, Colo.
Dingman, Lucie May.....
..... Kalispell, Mont.
Divine, Mabel Adelle.....Sycamore
Dolmage, Lily .....Evanston
Dresskell, Miles Augustus....
.....Key West, Fla.
Dugan, Naomi Porter..Decatur, Ind.
Dukes, Mary.....Winamac, Ind.
Dunham, Clarissa Arah.....
.....Waupun, Wis.
Dunn, Margaret Mary.....
.....St. Cloud, Minn.
Eastman, Orlo Aquilla...Galesburg
Eastwood, Joe Raymond.....
.....Watertown, So. Dak.
Eberhart, Mildred..La Crosse, Wis.
Eddy, Martha Isabella....Evanston
Emery, Ruth Helen.....Evanston
Ende, Elmer Friedrich.....
.....New Bremen, Ohio
Ericson, Gail Irene..Lead, So. Dak.
Erikson, Edith Alberta.....
.....Crystal Falls, Mich.
Fairbanks, Nina Marie.....
..... Charles City, Iowa
Farmer, Gwendolyn .....Vandalia
Feiler, June .....Evanston
Felt, Harriet Virginia.....Chicago
Fendley, Jessie Beatrice.....
.....Galveston, Tex.
Fiser, James Donald..Molinta, Ohio
Fisher, Wilson K.....Plano
Foberg, Selma Marie..Topeka, Kan.
Ford, Madeline E..Sioux City, Iowa
Fratt, Gertrude Jane...Racine, Wis.
Freyermuth, Elizabeth.....Chicago
Gabel, Nina Almira.....Sycamore
Galbraith, Florence Pauline..
..... Oak Park
Gardner, Wilhelmina Phillips
..... Chicago
Germann, Aldo K.....Quincy
Gillard, Marguerite Sophia..
.....Upland, Ind.
Gillogly, Mary-Ferne.....Newman
Glasgow, Edith Marie.....
.....Worthington, Minn.
Good, Mildred Elise..Nahma, Mich.
Grewelle, Helen.....Chicago
Griner, Mertie Luella.....
..... Middlebury, Ind.
Hadcock, Frances Jeanette....
.....Stevens Point, Wis.
Hadley, Ethel Webster.....
..... Kenilworth
Hamilton, James.....Evanston
Hammond, Ruth Edith.....
..... Springfield, Mo.
Hancock, Clarence Harvey...
..... Evanston
Hanson, Mabel Grace.Fertile, Minn.
Harbaugh, Bertha Florence..
..... Highland Park
Harper, Rachel Pauline.....
..... Unionville, Mo.
Harris, Kathryn..Pembina, No. Dak.
Hart, James H.....Chicago
Hartquest, Irma Iris...Aurora, Neb.
Hauenstein, Henrietta .....
..... New Ulm, Minn.

Haukole, Ada Mae.....
.....Eagle Grove, Iowa
Hayes, May.....Dwight
Hazen, Dorothy.....Toulon
Heisinger, Fannie Grace.....
..... Oshkosh, Wis.
Helfrich, Gladys Barbara....
..... Elkhart, Ind.
Henning, James Weaver.....
.....Winchester, Ind.
Hensler, Florence.....Mendota
Hessler, Pauline Gretchen....
..... Rockford, Mich.
Higley, Frances Leanora.Waukegan
Hildebrand, Florence Ruth..Chicago
Hillyard, Alexander Reid....
..... Kansas City, Mo.
Hilton, Miriam Baugs.....
..... Washington, D. C.
Hoag, Erma Mae.....Chicago
Hobson, Abbie.....Edwardsville
Hogan, Constance Elise.....
..... McLeansboro
Hogarth, Leona Florence.....
.....Smethport, Pa.
Holmes, Alice McIntire.....
..... Corydon, Iowa
Holmes, Gladys May.Sterling, Kan.
Hoover, Bernice Alberta...Freeport
Hosking, Edith Lyle.Laurium, Mich.
Hoss, Wendell Engstrom...Chicago
Howell, Marie Scripps....Evanston
Hughes, Elizabeth Rosalind.Chicago
Hughes, Mary Angeline....Chicago
Hund, Lillian Catherine.....
..... St. Joseph, Mo.
Iltis, Leon Leonard...Duluth, Minn.
Ingersoll, Mary Louise.Boone, Iowa
Ingersoll, Myrtle Louise.....
..... Laurium, Mich.
Jacobs, David.....St. Louis, Mo.
Jacobsen, Viola Signe.....Chicago
John, Thomas.....Cawnpore, India
Johns, Margaret Marie.Flint, Mich.
Johnson, Carolyn....Waterloo, Iowa
Johnson, Hazel L..Menomonie, Wis.
Jones, Elizabeth Zillah..Lyons, Kan.
Jones, Helen Aletha.....Evanston
Kelly, Marguerite...Cadillac, Mich.
Kelso, Helen.....Waveland, Ind.
Kessler, Archibald Christian.
..... Dodgeville, Wis.
King, Alvin Jonathan..Denver, Colo.
Kirkpatrick, Ruth.Kansas City, Mo.
Kisch, Mary Harriett.....Evanston
Kletzing, Evelyn L.....Chicago
Kneeshaw, Katherine Amelia
..... Pembina, No. Dak.
Knudson, Harriet.....Chicago
Krueger, Edna....Caledonia, Minn.
Kyle, Anna .....Havana
Kyle, Harriet .....Havana
LaRash, Esther Jane.....Moline
Latimer, Rachel .....Chicago
Lavell, Myrtle Mary.Hibbing, Minn.
Lighthall, Agnes.....Chicago
Long, Robert Clifton.Lafayette, Ind.
Ludeman, Josephine Marie...
..... Ottumwa, Iowa
Lynch, Mildred Claudine....Canton
McClanahan, Richard Harold
.....Rushville, Ind.
McElroy, Pauline Gertrude..
..... Hibbing, Minn.
McGrew, Margaret C...Beaver, Pa.
McIntyre, Helen Louise.Auburn, Ind.
Marquardt, George William..
..... Evanston
Marsh, Mabel.Grand Junction, Colo.
Martin, Agnes Arklay.....Glencoe
Martin, Arthur Stanley.....
.....Calumet, Mich.
Marvin, Marie Bianca....Evanston
Maxwell, Marian Humphreys.
..... Evanston
Maze, Frances Elizabeth.....Peru
Merry, Clifford Henry.....Hebron
Miller, Edith Louisa.....Dixon
Mitchell, Marjorie Anna....
.....Richland Center, Wis.
Moehlenbrock, Florence Doretta
..... Owatonna, Minn.
Mondereau, LeRoy...Meadville, Pa.
Morgan, Russell VanDyke...
..... Burlington, Iowa
Morse, Jean Rachel Mary...
..... Sydney, Australia
Morton, Fern Lucile.....Onarga
Moser, Helen.....Eldora, Iowa
Murray, Pearly Ruth.....
.....Union City, Ind.
Muse, Elizabeth..Mason City, Iowa
Neptune, Winnifred....Salina, Kan.
Nerbovig, Gertrude Lucile....
..... Mankato, Minn.
Noggle, Gladys.....Evanston

Norkin, Mathilda .....Chicago
O'Connor, Gladys Marie...Chicago
Ollendorf, Inez Edna.....Chicago
Olsen, Harriet Virginia.....Chicago
Ortlip, Alice Harvene.....
.....Union City, Ind.
Patterson, Vera Ann. Sigourney, Iowa
Pearson, Josephine .....Evanston
Pegg, Edythe Martha.....Creston
Perrizo, Gladys Elizabeth....
..... Daggett, Mich.
Petersen, Lillie Marie.....Evanston
Phillips, Marion .....Evanston
Phillips, Mary Dodds.....Anna
Pollock, Almira.....Cambridge
Pratt, Harriet Irene.....Evanston
Price, Lucille Vivian.....Evanston
Pruner, Jessie Marie. Janesville, Wis.
Quirt, Elsie Mabel. Iron River, Mich.
Racette, Lionel Joseph.....
.....West Duluth, Minn.
Rankin, Mrs. Mamie Harris..
..... Amarillo, Tex.
Rathbun, Vivien Katherine...
..... Evanston
Rauch, Courtney McLaurin..
..... Edwards, Miss.
Rayl, Mary Katherine.....
..... Kingman, Kan.
Redding, Nelle.....Webb City, Mo.
Reynolds, Louise Decker.....
..... Larned, Kan.
Reynolds, Ruth Evelyn.....Freeport
Rice, Olive Jane...Bessemer, Mich.
Richman, Luther Anton..Tipton, Ind.
Rideout, Leonora Hedwig..Freeport
Rime, Luella Christina.....
.....Dell Rapids, So. Dak.
Robinson, Marguerite Rose...
..... Hampton, Iowa
Rood, Mildred Elizabeth..Evanston
Rosenbush, Edna Henrietta...
.....Union City, Ind.
Roth, Ann Frances...Mayville, Wis.
Rowland, Josephine....Rome, N. Y.
Ruby, Myrtle Beulah..Bethany, Mo.
Rudolph, Ruth Myrtle.....Chicago
Saurer, Harold Dale. Kingsland, Ind.
Sayles, Phyllis Elizabeth.....
..... Keshena, Wis.
Schaffter, Dorothy.....
.....Eagle Grove, Iowa
Schmidt, Heinrich Andre....
..... Enid, Okla.
Schneider, Ruben Percival. Evanston
Schrottky, Rose Anna.....Chicago
Searight, Willma May.....Harvey
Sedlasky, Mayme Frances....
.....Ft. Dodge, Iowa
Shannon, Neva Frances. Lucerne, Mo.
Shute, Nathalie.....Exeter, N. H.
Sieh, Anna Marie..Sutherland, Iowa
Signer, Madeleine Marie....Tonica
Smith, Howard Scott..Wabash, Ind.
Smith, Martha Elizabeth..Evanston
Snavely, Dorothy Frances....
..... Ironwood, Mich.
Snider, Elthea.....Larchwood, Iowa
Snider, Helena.....Hailey, Idaho
Southwick, Louise.....
.....Stevens Point, Wis.
Spicer, Grace Emma.....Marseilles
Squier, Verna Julian.....
..... Rhinelander, Wis.
Stallwood, Florence J.....Chicago
Stannard, Ursula Grace.....
..... Rockland, Mich.
St. Clair, Mertice Ruth.....
..... Owatonna, Minn.
Stretch, Emily Louise.....
.....Ann Arbor, Mich.
Strohm, Albert Johann.....
..... Evansville, Ind.
Strong, Bethena Pavey.....Canton
Stubbs, Eva Lorene.....
.....Mound City, Mo.
Studley, Ruby Grace.....Neponset
Tatley, Clara Geraldine.....
.....Bismarck, No. Dak.
Taylor, Edith...Harrington, Wash.
Taylor, Janet Honess.....Chicago
Thayer, Ida Roske.....
.....Blue Earth, Minn.
Thomas, Mary Rowena. Milton, Ore.
Thomson, George F.....Craig, Mo.
Thorne, Lois May..Janesville, Wis.
Thorne, Marguerite Ellen....
..... Janesville, Wis.
Thwing, Ruth Manning.....
.....Kansas City, Mo.
Tindall, Glenn Means.....
..... Shelbyville, Ind.
Towner, Martha...Muskegon, Mich.
Trowbridge, Jessie Gray..Evanston
Tyden, Florence Helen.....Evanston

Vincent, Esther Hayes.....Evanston
Vrooman, Gertrude Sherman.
.....Washington, D. C.
Wagner, Miriam.....Evanston
Walker, Francis Ingold...Wilmette
Wallman, Frederic Carl.....
.....Milwaukee, Wis.
Walter, William Wesley..Evanston
Warner, Charles Harrison.Rossville
Watson, Erma Ruth.Little Rock, Ark.
Watson, Helen Mary.....
.....Little Rock, Ark.
Watson, Olive Esther.....
.....Sterling, Kan.
Watt, Jane Churchill.....Evanston
Wear, Wilda Blanche.....Priceville
Wessel, Mark Ernest.....
..... Coldwater, Mich.
Wessman, Mildred Loretta...
..... Chicago
White, Jones Chesla....Georgetown
Williams, Cyrus H.....Evanston
Wilson, Mabel Leontine...Evanston
Witt, Lillian Maynard.....
.....Little Rock, Ark.
Wolber, Edna Pearl..Milledgeville
Wold, Margaret Elizabeth...
..... Minneapolis, Minn.
Wolf, Lucile Ena.....Kankakee
Zerr, Katherine Dorothy....Chicago
Zurawski, Florence Louise...
.....Burlington, Iowa

SPECIAL STUDENTS

Aguilar, Eline....Montreal, Canada
Anderson, Dagmar.....Evanston
Anderson, Ruth.....Evanston
Andrews, Ruth.....Walnut
Anthony, Gertrude L.Highland Park
Bacon, Ernst.....Chicago
Baird, Mildred .....Evanston
Barker, John David...Girard, Kan.
Bartholf, Dorothy.....Glencoe
Bartholf, Winifred.....Glencoe
Bates, Rose.....Evanston
Benner, Ivan .....Macomb
Berger, Isadore.....Chicago
Blair, Margaret Reba.....Evanston
Braastad, Helen Harriet.....
..... Ishpeming, Mich.
Bray, Harriet Frances...Waukegan
Breit, Bertha Elizabeth.....Chicago
Breytspraak, Alice Clara..Evanston
Brinckman, Marie Adele.....
..... Madison, Neb.
Brown, Mary Ethel.....
.....Sioux City, Iowa
Buck, Esther Morris.....Evanston
Buffington, Eugenia Moore.Evanston
Buffington, Sarah Louise...Evanston
Bundy, Sarah Pauline.....Centralia
Burkhard, Julia Luella.....
.....Mt. Pleasant, Mich.
Burrows, Lulu.....Wilmette
Butzow, Blanche J.....Evanston
Byron, Ruby Hildebrand..Winnetka
Canady, William Le Roy....
.....Lake View, Iowa
Carter, Louise .....Evanston
Cathcart, Celia Sconce.....Sidell
Chandler, Katherine .....Evanston
Cherven, Julia .....Evanston
Church, Dorothy Leets.....Evanston
Cieslak, Joseph Stanley....Evanston
Cissna, Clara .....Evanston
Clemes, Julia Norton.....Evanston
Coffman, Ansel V.....Evanston
Cole, Helen Janet.....Evanston
Collins, Jackson Lafayette....
..... Knoxville, Iowa
Collins, Leota Alice.....Evanston
Cowan, Claribel Hope.....
.....Windom, Minn.
Cowan, Mary Elizabeth....Glencoe
Crane, Ronald Salmon.....Evanston
Dame, Marion Eleanor....Evanston
Defty, Dwight.....Phoenix, Ariz.
DeSwarte, Bruce Haven.....
..... Wauwatosa, Wis.
DeVere, Lorena May..Canton, Ohio
Dolan, Gertrude Genevieve.Chicago
Dopkins, Florence.....Bethany, Mo.
Drieske, Elsie Johanna.....Ravinia
Dutton, Viva Erma.....
.....Charles City, Iowa
Duvall, Nellie.....Moravia, Iowa
Engelhard, Margaret.....
.....Highland Park
Erickson, Ruth Louise.....Evanston
Ericson, Edith.....Evanston
Erlewein, Perdita.....Chicago
Evans, Ruth .....Evanston

Everhart, Naomi Agnes.....
.....Oshkosh, Wis.
Foster, Elinor .....Evanston
Franson, Malin....Ishpeming, Mich.
Fulcher, Gwyneth.....Evanston
Furness, Marion.....Evanston
Gale, Helen.....Chicago
Galitz, Orian A.....Wilmette
Geoffroy, Antonia Elsina....
..... Rock Falls
Gilbert, Grace Pierson.....Chicago
Graham, Gladys M.....Evanston
Graves, Mildred.....Evanston
Greene, Mildred Eva.....Galena
Guedtner, Vera Helen...Homewood
Haake, Gail Martin.....Chicago
Hamilton, Anna Heuermann.
.....Fulton, Mo.
Harwood, Lillian May.....Evanston
Hayford, Walter Stone.....Evanston
Heberlein, Amanda Frances..
..... Chicago
Hendee, Florence Mary..Lewistown
Herberger, Ruth Esther.....
..... Osakis, Minn.
Holt, Gertrude.....Evanston
Horden, Edith .....Evanston
Hotchkin, Helen Medora...Chicago
Hoyt, Sarah Elizabeth....Winnetka
Ireland, Matilda Isabel..Washburn
Ives, Norman Markle.Marion, Iowa
Jackson, Helen Elizabeth.....
..... South Bend, Ind.
Jacobson, Emma Louise.....Chicago
Johnson, Margaret Ann....Evanston
Johnson, Olive Marguerite.Chicago
Jones, Caroline .....Evanston
Kelsey, Martha .....Evanston
Kimbark, John Rice.....Evanston
King, Maude Vernice.Kearney, Neb.
Kirkpatrick, Ina Belle.....
.....Kansas City, Mo.
Lees, Mabel Isabel.....Oak Park
Lilienfield, Walter Edward..
..... Wilmette
Love, Marguerite.....Leroy, Ind.
Luetke, Grace Willamine..Oak Park
McCarthy, Charlotte.....Evanston
McConnaughey, Grace.....
..... Wayland, Iowa
McElin, Bertrand James....Savanna
McMillan, Irma Muriel.....
.....Billings, Okla.
Macknet, Eunice .....Decatur
Madsen, Dorothy Maude..Winnetka
Manning, Lura.....Evanston
Marsh, Dorothy Inez....Libertyville
Mason, Michael Livingood....
..... Rossville
Matson, Nettie.....Taylor, Wis.
Mayer, Louise Emily.....Chicago
Meyer, M. K.....Winnetka
Meyer, Mary Bailey.....Evanston
Milliren, Lois Grace.....
.....Pipestone, Minn.
Milliren, Myrtle Edythe.....
.....Pipestone, Minn.
Mitchell, Ilene Agnes.Bradford, Ind.
Montgomery, Olivia Elizabeth
..... Evanston
Moore, Caroline Daniels...Evanston
Moser, Harry B.....Evanston
Mullin, Belle Youngblood..Evanston
Murphy, Fred J.....Evanston
Myers, Mary Elizabeth....Evanston
Nagler, Lili Edith.....Evanston
Nicklin, Edith Mary.....Evanston
Nierling, Gertrude Nina.....
.....Waukon, Iowa
Noyes, E. Louise.....Highland Park
Olds, Beth Adeline.....Chicago
O'Meara, Helen Miller.....Chicago
Park, Alberta Mitchell.....Evanston
Pearson, Esther Eunice....Chicago
Petrie, Hazel E....Linton, No. Dak.
Pinkerton, Vinnie Ream....Evanston
Porter, Hugh Boring.....Evanston
Portman, Margaret .....Evanston
Putnam, Neva Vey.....Evanston
Rankin, Vivian Isabell.....Chicago
Raymond, Mary.....Evanston
Richardson, Lucy.....Evanston
Riley, Dorothy .....Evanston
Rindesbacher, Emma Beatrice
..... Stockton
Rindesbacher, Frances Minerva
..... Stockton
Rosenberg, Frances .....Evanston
Ross, Mildred Denby.....Carlinville
Row, Kathleen Ethel.....Evanston
Schilling, Madge Marie.Afton, Iowa
Schrader, Harol Vaughn.Bridgeport
Schuler, Irene Isabella.....Chicago
Scott, Ward Johnson.....Morrison
Sharer, Elizabeth.....Mt. Morris
Sholes, Marie Annette.Sterling, Kan.

Simonsen, Richard Lindgren..
..... Evanston
Smith, Mildred Blanche.....
..... Arcanum, Ohio
Soderholm, Elizabeth.....Chicago
Stevens, Marguerite..Wymore, Neb.
Stewart, Carlyle Fielding..Evanston
Stockwell, Grace Lymna.....
.....Clarion, Iowa
Stokes, Rose May.....Evanston
Sutton, Opal Loraine.....
.....Indianapolis, Ind.
Swigart, Alma..Williamsburg, Iowa
Terry, Mary .....Evanston
Thoman, Dorothy.....Evanston
Toloff, Helen .....Belstolk, Russia
Tuttle, Charles Booth.....Berwyn
Uhl, Willis Lemon.....Oswego
Ulseth, Mollie Evelyn.....
.....Calumet, Mich.
Vaughan, Frank Briggs.....Amboy
Voorhees, Imogen Southerland
..... Evanston
Warren, Ivah Meredith...Evanston
Wasey, Rae Gager.....Evanston
Watt, Dorothy Thompson.Evanston
Weaver, Marie Ruth.....Evanston
White, Mildred Louise.Abilene, Kan.
White, Ruth Henrietta....Hillsboro
Whitfield, Malcolm Hubbard.
..... Chicago
Whiting, Grace Elizabeth.Evanston
Wilkie, Marion Alice.....Chicago
Williams, Laura Henchman.Glencoe
Williams, Nella Crawford.Evanston
Wiser, Edna May.Kansas City, Mo.
Witmer, Jennie.....Evanston
Wolf, Ethel Hattie.....Chicago
Woodruff, Lucile Grinell.....
.....Van Wert, Ohio
Young, Mary Helena.....
..... Stambaugh, Mich.

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Adams, Dorothy Faxon...Evanston
Atwater, Horace Brewster.Evanston
Badger, Margret Youman.Evanston
Baird, Orville .....Evanston
Barnes, Dorothy Esther..Kenilworth
Bartholf, Marjorie.....Glencoe
Beilin, Marion .....Wilmette
Bennett, Helen .....Evanston
Bennett, John Lewis.....Evanston
Biggert, Philip.....Evanston
Bisbee, Muriel Violet.....Wilmette
Blake, Charlotte .....Evanston
Blake, Rachel .....Evanston
Boot, George William, Jr.Evanston
Bradley, Francis.....Wilmette
Brandt, Mildred.....Evanston
Brown, Robert William...Evanston
Burch, Norwood.....Evanston
Buswell, Florence Eleanor.Evanston
Buswell, Marion.....Evanston
Cahill, John.....Evanston
Cahill, Richard.....Evanston
Cahill, Virginia.....Evanston
Calkins, Helen Deborah...Evanston
Chapman, Helen.....Evanston
Chase, Windsor .....Evanston
Cook, Elizabeth.....Evanston
Craig, John William.....Evanston
Darling, Gertrude.....Evanston
Davis, Lucille Marion....Evanston
Dawes, Marian.....Evanston
DeClerq, Gladys Electra..Evanston
Dobson, Harriet .....Evanston
Dunn, Undine.....Chicago
Elliot, John.....Evanston
Gillis, Ethel Lillian.....Evanston
Gillis, Norman Lorimer...Evanston
Hart, Lucy Lytton.....Evanston
Hart, Milton Nuveen.....Evanston
Hedrick, Charlotte.....Evanston
Hinde, Hubbard Kavanaugh III
..... Evanston
Holly, Ralph .....Evanston
Hotchkiss, W. Stewart....Evanston
Ingraham, Sarah Helen...Evanston
Jahn, Charlotte Josephine.Evanston
Johnson, Parkman.....Evanston
Jonas, Hope Louise.....Chicago
Jonas, Lillian Katherine....Chicago
Jones, Alene .....Evanston
Jones, Edward .....Evanston
Jones, La Jeune Roselyn...Evanston
Jones, Wayne Van Leer....Chicago
Kean, Elizabeth Loretta...Evanston
Keller, Paul .....Evanston
La Londe, Clarabelle.....Evanston
La Londe, William .....Evanston
Lau, Louise.....Evanston

Lilienfield, Virginia.....Wilmette
Little, Margaret.....Evanston
Loberg, Mildred Julia....Evanston
McCarthy, Lucy .....Evanston
McCulloch, Hathorn Waugh..
..... Evanston
McGoodwin, Elsbeth Gordon.
..... Evanston
McNaughton, Laura Belle.Evanston
Markle, Genevieve.....Evanston
Marks, Margit.....Kenilworth
Marshall, Alfred.....Evanston
Marshall, George.....Evanston
Martin, Dorothy.....Evanston
Metz, Dorothy.....Evanston
Montgomery, John Mead..Evanston
Nichols, Sibyl Viola.....Evanston
Nitchie, Hubbard Dunchree..
..... Evanston
Olson, Emily.....Evanston
Packard, Dorothea.....Chicago
Pearson, Dorothy Pearl....Evanston
Pearson, Joseph Allen.....Evanston
Price, Edward.....Evanston
Putnam, Grace Minnie....Evanston
Putnam, Marion Louise....Evanston
Rathbun, Margaret Mae..Evanston
Rew, Ada Katharine.....Evanston
Robinson, Grace.....Evanston
Rosendahl, Eleanor.....Evanston
Rosenzweig, Rosette.....Evanston
Ruehl, Marion Elizabeth...Evanston
Schatz, Helen Elizabeth....Evanston
Schermerhorn, Richard Alonzo
.....Evanston
Scheurmann, Alice Emily..Evanston
Schoenthaller, Ruth Isabel.Evanston
Shuman, Elizabeth.....Evanston
Smith, Louise J.....Evanston
Spofford, Charles Merville.Evanston
Spofford, Jane .....Evanston
Thompson, Gladys Jacqueline
.....Evanston
Trenery, Marian Evelyn...Evanston
Trowbridge, Carolyn.....Evanston
Underwood, Josephine Cronkhite
.....Evanston
UpJohn, Mary Eleanor.....Chicago
Wagner, Leslie.....Evanston
Weil, Ruth Diana.....Chicago
Williams, Owen Edward..Evanston
Woodington, Doris.....Evanston
Worstall, Marian.....Evanston
Zipf, Herbert Frederick...Winnetka

## SUMMER SCHOOL OF 1914

### REGULAR COURSE STUDENTS

Adams, Rebecca..Clay Center, Kan.
Austin, Bernice Lorena.....Chicago
Bailey, Lura Mary.....Evanston
Bell, Clara May.....
....Edmonton, Alberta, Canada
Brawthen, Lillian G.....Chicago
Bruce, Jean Kathryn.....Chicago
Christopher, Walter Carl....Moline
Dueease, Cleo.....Memphis, Tenn.
Eddy, Martha Isabella....Evanston
Ekdall, Ebba Christine.Austin, Tex.
Emery, Bertha....Clarksville, Tenn.
Evans, Kathryn Lily..Muscoda, Wis.
Gabel, Nina Almira.....Sycamore
Gardner, Wilhelmina Phillips
.....Chicago
Gill, Wilhelmine.....Clinton, Iowa
Grant, Nelle Elice...Madison, Neb.
Hand, Helen Florence.Kearney, Neb.
Hanna, Janet Maurine....Evanston
Hayes, May.....Dwight
Hillyard, Alexander Reid....
.....Kansas City, Mo.
Holtzendorf, Gladys B.....
.....Fitzgerald, Ga.
Howe, Serena Andora..Austin, Tex.
Jacobsen, Viola Signe.....Chicago
James, Helen Dickson.....Urbana
Jones, Frances Little..Braymer, Mo.
Keig, Mabel Agnes.....Lockport
Laub, Edna Hazel....Denison, Iowa
Putnam, Leslie Ray.....Evanston
McClanahan, Richard Harold
..... Rushville, Ind.
Meek, Eva .....Brunswick, Mo.
Myers, Otilla.....South Bend, Ind.
Muse, Elizabeth...Mason City, Iowa
Neely, Gladys Houghton.....
..... Nampa, Idaho
Ollendorf, Inez Edna.....Chicago

Rather, Fannie Taylor.....
..... Bolivar, Tenn.
Robinson, Leone.....St. Louis, Mo.
Schoede, Naomi.....Concordia, Mo.
Sirdefield, Ida Elizabeth.....
.....Akron, Ohio
Watkins, Lucile Irene.....
.....Pawhuska, Okla.

SPECIAL STUDENTS

Biessemeyer, Otilla.....
.....Bonnots Mill, Mo.
Broadwell, Mary.....Alpena, Mich.
Brooke, Margaret Barnard...
.....Deeson, Miss.
Brown, Louise Mathylde.....
..... Tuscaloosa, Ala.
Catron, Frances Smith.....
.....Ponca City, Okla.
Cissna, Clara.....Evanston
Dale, Elizabeth.....Boone, Iowa
Dallas, Estella Hearne.....
.....Pleasant Hill, Mo.
Eldred, Margaret..Galesburg, Mich.
Englund, Esther Matilda.....
.....Jordan, Minn.
Garnett, Alice Barnes.....Evanston
Gasaway, Adelaide...Seymour, Ind.
Greene, Katharine.....Winnetka
Gulick, Daniel.....Chicago
Hanna, Cora Clark.....Evanston
Harshman, Max....Vincennes, Ind.
Harwood, Lillian May....Evanston
Hoch, Cecil Lavina.....Easton
Kahlo, Corinne.....Evanston
Kiess, Mary.....Glencoe
Koerber, Barbara.....Winnetka
Long, Carrie Munger..Dallas, Tex.
Lord, Louise Weber.....Evanston
Luther, Verna Hanson..Hart, Mich.
Maennel, Elsie Adelphia.....
..... Onawa, Iowa
Meeser, Otto.....Chicago
Mielka, Sophia Anna.....
.....Stevensville, Mich.
Morrill, Frank Gillingham..Havana
Moorhead, Foreeda...Walton, Kan.
Nortrup, Mabel.....Havana
Nortrup, Scott .....Havana
Noyes, Marjorie.....Wilmette
Page, Fannie Belle.....Chicago
Phelps, Izeyl.....Wilmette
Pitts, Lilla Belle.....Sherman, Tex.
Smith, Frederick George.....
.....Gary, Ind.
Smith, Ina.....Evanston
Stark, Mabel.....Evanston
Stephens, John W....Lansing, Mich.
Sweeny, Esther Ann...Pueblo, Colo.
Thorson, Arthur.....Gary, Ind.
Trace, Mila Estelle.....
.....Clear Lake, Minn.
Turnbull, Katharine Ann...Glencoe
Vernor, Kathryn Elizabeth....Olney
Williams, Grace Ethel.....Watseka
Williams, Sudie Lawrence....
..... Dallas, Tex.

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Anderson, Ruth Helen.....Evanston
Baird, Orville.....Evanston
Barry, Mary Stewart.....Evanston
Baxter, William Wallace.Winnetka
Bradley, Francis.....Wilmette
Bradley, John Freeman....Wilmette
Bunting, Alice Elizabeth..Evanston
Bunting, Edwin Dorothy..Evanston
Hart, Milton Nuveen.....Evanston
Jahn, Charlotte Josephine.Evanston
McCulloch, Hathorn Waugh.
.....Evanston
Marks, Margit.....Kenilworth
Pearson, Dorothy Pearl....Evanston
Pearson, Joseph Allen....Evanston
Sawin, Benjamin Franklin.Evanston
Schermerhorn, Richard....Evanston
UpJohn, Mary Eleanor....Evanston
Wallace, Edna.....Evanston

# Appendix

## PROGRAM OF THE SEVENTH FESTIVAL OF THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION, MAY, 1915

### FIRST CONCERT

"Elijah" ..... Mendelssohn

Monday, May 24, 1915, 8:15 p. m.
Conductor—Mr. Lutkin

SOLOISTS

Florence Hinkle ..... Soprano
Margaret Keyes ..... Contralto
Paul Althouse ..... Tenor
Clarence Whitehill ..... Baritone

Boy Soprano.
The A Cappella Choir.
Festival Chorus of 600 Singers.
Augmented to 1,000 singers by students from the Evanston and New Trier High Schools, and the Evanston Academy.
The Chicago Symphony Orchestra.

---

### SECOND CONCERT

ARTIST'S NIGHT

Tuesday, May 25, 1915, 8:15 p. m.
Conductors—Mr. Stock and Mr. Oldberg

SOLOIST

Pasquale Amato ..... Baritone

The Chicago Symphony Orchestra

PROGRAM

Overture to "Rienzi" ..... Wagner
Aria—"Die Frist is um," from "The Flying Dutchman" ..... Wagner
Mr. Amato

Rhapsody—"June" ..... Arne Oldberg
Aria from "Le Roi de Lahore" ..... Massenet
Mr. Amato

Carnival Piemontesi ..... Sinigaglia

INTERMISSION

Wedding March and Variations ..... Goldmark
Aria—Prayer from "William Tell" ..... Rossini
Mr. Amato

"Midsummer Wake"—A Swedish Rhapsody ..... Alfven

---

### THIRD CONCERT

Thursday, May 27, 1915, 8:15 p. m.
Conductors—Mr. Lutkin and Mr. Stock

SOLOISTS

Mildred Potter ..... Contralto
Evan Williams ..... Tenor
Henri Scott ..... Bass

The A Cappella Choir.
Festival Chorus of 600 Singers.
The Chicago Symphony Orchestra.

PROGRAM

Prelude to "Parsifal" ..... Wagner
"The Dream of Gerontius" ..... Edward Elgar

FOURTH CONCERT

CHILDREN'S CONCERT

Saturday, May 29, 1915, 2:15 p. m.

Conductors—Mr. Stock and Mr. McConathy

SOLOIST

Sophie Braslau ..... Contralto
Children's Chorus of 1,500 Voices.

PROGRAM

Overture to "The Secret of Suzanne" ..... Wolf-Ferrari
Patriotic Songs—
"Sail On, O Ship of State" ..... Rossetter G. Cole
"America, the Beautiful" ..... John S. Fearis
"Hats Off!" ..... Elizabeth Poorman
Aria—"O mio Fernando" ..... Donizetti
Miss Braslau
Cantata—"The Walrus and the Carpenter" ..... Percy E. Fletcher

INTERMISSION

Selections from music to Shakespeare's "A Midsummer Night's Dream" .. Mendelssohn
(a) Overture.
(b) Chorus, "You Spotted Snakes."
(c) Nocturne.
(d) Chorus, "Through the House."
(e) Wedding March.
Children's Songs—
(a) The Grandmother's Song ..... Mrs. H. H. Beach
(b) Schlaffiedchen ..... Hans Hermann
(c) The Child's Song ..... Mana Zucca
Miss Braslau
"America" ..... Carey

FIFTH CONCERT

OPERATIC NIGHT

Saturday, May 29, 1915, 8:15 p. m.

Conductors—Mr. Stock and Mr. Lutkin

SOLOIST

Frieda Hempel ..... Soprano
Festival Chorus of 600 Singers.
Chicago Symphony Orchestra.

PROGRAM

Overture Solennelle ..... Glazounow
Aria—"Ernani Involami," from "Ernani" ..... Verdi
Miss Hempel
Suite—"Adventures in a Perambulator" ..... Carpenter
Blue Danube Waltz ..... Strauss
Miss Hempel
Chorus—
Introduction and Hymn to the Sun, from "Iris" ..... Mascagni

INTERMISSION

Ladies' Chorus—"Come, Ye Maidens All" ..... Tschaikowsky
From "Eugene Onegin"
Songs—
(a) Der Nussbaum ..... Schumann
(b) Elfenlied ..... Wolf
(c) Wiegenlied ..... Humperdinck
Miss Hempel
Chorus of Villagers, from "Prince Igor" ..... Borodin
A Cappella Choir
Polovetzia Dance for Chorus, from "Prince Igor" ..... Borodin
Chorus and Audience,
"The Star Spangled Banner"

List of Choral and Orchestral Works performed at the six former festivals of the Chicago North Shore Festival Association:

### Choral Works

"Dettingen" Te Deum — Handel
Cantata for Children's Voices, "Into the World" — Benoit
"Elijah" — Mendelssohn
"Samson and Delilah" — Saint-Saens
Cantata for Children's Voices, "A Legend of Bregenz" — Bendall
The "Manzoni" Requiem Mass — Verdi
"Judas Maccabaeus" — Handel
"Caractacus" — Elgar
"May" — Carl Busch
"Orpheus" } In concert form { — Gluck
"Faust" } In concert form { — Gounod
"The Walrus and the Carpenter" — Percy E. Fletcher
"Omar Khayyám" — Bantock
"The Messiah" — Handel
"The Children's Crusade" — Gabriel Pierne
"St. Francis of Assisi" — Gabriel Pierne
Cantata for Children's Voices, "Vogelweid the Minnesinger" — Rathbone
"The Creation" — Haydn
"The Mystic Trumpeter" — Hamilton Harty

### Orchestral Works

Festival Overture and Choral Finale — Arne Oldberg
Overture, Lenore No. 3, Op. 72 — Beethoven
Fifth Symphony — Beethoven
Symphony No. 1, Op. 38 — Robert Schumann
Overture to "Fidelio" — Beethoven
Overture, "Liebesfrühling" — George Schumann
Largo from New World Symphony — Dvorak
Symphonic Poem, "La Belle au Bois Dormant" — Bruneau
Intermezzo and Perpetuum Mobile, Op. 3 — Moszkowski
Nocturne and Scherzo, from "Midsummer Night's Dream" — Mendelssohn
Valse and Finale, "Ruses d'Amour," Op. 61 — Glazounow
Picturesque Suite — Alfred G. Wathall
Dramatic Overture, "Paola and Francesca" — Arne Oldberg
Andante Cantabile, from Symphony No. 5, Op. 64 — Tschaikowsky
Introduction to Act III, "Lohengrin" — Wagner
Wotan's Farewell and Magic Fire Scene — Wagner
March and Chorus from "Tannhäuser" — Wagner
Waldeweben, from "Siegfried" — Wagner
Prelude to "Die Meistersinger" — Wagner
Overture, "The Flying Dutchman" — Wagner
Vorspiel, "Lohengrin" — Wagner
Overture, "Tannhäuser" — Wagner
Bacchanale, from "Tannhäuser" — Wagner
Ride of the Valkyries, from "Die Walküre" — Wagner
Overture to "Merry Wives of Windsor" — Nicolai
Invitation to the Dance — Weingartner-Weber
Overture to "Donna Diana" — Reznicek
"The Bee" — Schubert
Humoresque — Dvorak
Overture to "Oberon" — Weber
Overture to a Comedy of Shakespeare, Op. 15 — Scheinpflug
Symphonic Poem—"The Sirens," Op. 33 — Glière
Overture—"In the South" ("Alassio"), Op. 50 — Elgar
Overture to "Mignon" — Thomas
"Mock Morris" Dance — Grainger
"Shepherd Fennel's" Dance — Gardiner
Rhapsody—"Italia" — Cassela

## EVANSTON MUSICAL CLUB

In the past twenty years the following important works have been given, several of which have received their performance first in the West at the hands of the Club:

Handel, "Messiah," 21 times.
Mendelssohn, "Elijah," 4 times; "Hymn of Praise," "First Walpurgis Night."
Haydn, "Creation," twice; "The Seasons."
Rossini, "Stabat Mater."
Verdi, "Requiem Mass," twice.
Coleridge-Taylor, "Hiawatha's Wedding Feast," 3 times; "Departure of Hiawatha;" "Death of Minnehaha;" "Endymion's Dream."
Brahms, "Song of Destiny;" "A German Requiem," 3 times.
Dvorak, "Te Deum" in G; "Stabat Mater."
Sullivan, "Prodigal Son," "Golden Legend," twice.
Cowen, "St. John's Eve," 3 times; "John Gilpin's Ride."
Elgar, "Caractacus," 3 times; "King Olaf," "The Black Knight," "Banner of St. George."
Bach, Cantata, "Jesu, Priceless Treasure," Christmas Oratorio, selections, "God's Time Is Best."
Mackenzie, "Dream of Jubal."
Franck, "The Beatitudes," twice.
Bath, "The Wedding of Shon Maclean," twice.
Clutsam, "The Quest of Rapunzel."
Mozart, "Requiem Mass."
Goring-Thomas, "Swan and Skylark."
Beethoven, "Mount of Olives."

## CHAMBER MUSIC

The following is a list of Chamber Music given during the past twenty years by the School of Music String Quartette, assisted by members of the Faculty and others:

Bach, Concerto for two Violins; Concerto Grosso (Brandenberg No. 6); Sonata, C major, for 'Cello.
Bargiel, String Quartette, No. 3, Op. 15; Trio for Piano, Violin and 'Cello, Op. 6, No. 1; No. 3.
Beethoven, String Quartette, Op. 18, Nos. 1, 2, 3, 4, 5, 6; Op. 59, Nos. 1, 2, 3; Op. 95, 74; and String Trio, Op. 9, No. 3; Trio for Piano, Violin and 'Cello, Op. 97; Serenade for Violin, Viola and 'Cello, Op. 8; Serenade for Flute, Violin and Viola, Op. 25; Septette for Clarinet, Bassoon, Horn and Strings, Op. 20 (four movements; the wind instruments supplied upon the organ); Concerto for Violin, Op. 61 (first movement with Leonard Cadenza); Sonata for Piano and Violin, Op. 47; Sonata, Op. 69, for Piano and 'Cello; Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16.
Borodine, Serenade Espagnole for Strings.
Brahms, String Quartettes, Op. 51, Nos. 1, 2 and 3; Op. 60 and Op. 67; Quintette for Piano, two Violins, Viola and 'Cello, Op. 34; Op. 111; Sextette for Strings, Op. 18; Sonata for 'Cello and Piano, Op. 99, two movements; Piano Quartette, Op. 26; String Quintette, Op. 88; Trio for Piano, Violin and 'Cello, Op. 101; Trio for Piano, Violin and Waldhorn, Op. 40; Quartette for Piano, Violin, Viola and 'Cello, Op. 25.
Chopin, Polonaise for 'Cello and Piano, Op. 3.
Debussy, Claude, String Quartette, Op. 10.
Dohnanyi, String Quartette, Op. 15; Sonata for 'Cello and Piano, Op. 8.
Dvorak, String Quartette, Op. 51; Quintette for Piano, two Violins, Viola, 'Cello, Op. 81; Bagatelles for two Violins, 'Cello and Organ, Op. 47, Op. 95; Quartette in C major, Op. 61; Terzetto for two Violins and Viola; String Quartette, Op. 96; Op. 80; Dumky Trio, for Piano, Violin and 'Cello; Trio for two Violins and Viola, Op. 74; Adagio, from 'Cello Concerto, Op. 104; Trio for Piano, Violin and 'Cello, Op. 65.
Elander, Charles, Minuet for Strings.
Foote, Arthur, Quintette for Piano and Strings, Op. 38.
Franck, Cesar, Sonata for Piano and Violin; Quintette for Piano and Strings, F minor, Scherzo, from Quartette in D.
Gade, Trio for Piano, Violin and 'Cello, Op. 42.
Godard, Trio for Piano, Violin and 'Cello, Op. 72.

Goldmark, Quintette for Piano, two Violins, Viola and 'Cello, Op. 30.
Golterman, Concertstueck for 'Cello, 65.
Grieg, Sonata for Piano and Violin, Op. 45, Op. 13; String Quartette, G minor, Op. 27; Sonata for 'Cello and Piano, Op. 36.
Harris, Hubbard W., Sonata for 'Cello and Piano (second and third movements).
Handel, Sonata for Piano and Violin, A major; Sonata for two Violins; Passacaglia for Violin and 'Cello.
Haydn, String Quartette, Op. 77, No. 1; Op. 76, No. 5; Op. 20, No. 4; Kaiser Quartette, Op. 76, No. 3.
Herzogenberg, Quartette for Oboe, Clarinet, French Horn and Bassoon, E flat major.
Hoffman, Sonata for Violin and Piano, Op. 67.
Knapp, Harold E., String Quartette in C major.
Leonard, Duo de Concert, for Violin and 'Cello.
Liadow, Scherzo for Strings.
Lutkin, P. C., Trio for Piano, Violin and 'Cello, Op. 1 (second movement); Andante for Violin and Orchestra, Op. 6.
Mendelssohn, String Quartette, Op. 12, No. 1; Trio for Piano, Violin and 'Cello, Op. 66; Op. 49; Sonata for 'Cello and Piano, Op. 45, No. 1.
Mozart, Quintette for Clarinet and Strings; String Quartette, No. 14; String Quintette, No. 6; String Quartette, No. 17; Divertimento, for Violin, Viola and 'Cello.
Oldberg, Arne, String Quartette, C minor, No. 1; String Quartette in D, No. 2; Trio for Piano, Violin and 'Cello, E minor; Piano Concerto, Op. 17; Quintette for Piano, two Violins, Viola and 'Cello, B minor; Quintette for Piano, two Violins, Viola and 'Cello, C sharp minor, Op. 24; Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major; Concerto for French Horn, E flat major.
Protheroe, Daniel, String Quartette, A minor, Op. 52.
Rubinstein, Sonata for 'Cello and Piano, Op. 18; Sonata for Violin and Piano, Op. 13 (first movement); String Quartette, Op. 17, No. 3.
Saint-Saens, Quintette for Piano and Strings, Op. 14; Trio for Piano and Strings, Op. 18.
Schubert, Charles, Andante and Caprice for 'Cello.
Schubert, String Quartette, Op. 29; String Quartette, D minor; String Quintette, Op. 163; Trio for Piano, Violin and 'Cello, Op. 99, Op. 100 (two movements); Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114; Op. 161 (first movement); String Quartette, D minor (421 K).
Schuett, E., Walzer Maerchen, for Piano, Violin and 'Cello, Op. 54; Suite, Op. 44, for Piano and Violin.
Schumann, String Quartette, Op. 61, No. 2; Quintette for Piano, two Violins, Viola and 'Cello, Op. 44; Quartette for Piano, Violin, Viola and 'Cello, Op. 45, Op. 47; String Quartette, Op. 41, No. 2, No. 3; Trio for Piano, Violin and 'Cello, Op. 63; Maerchenbilder for Viola and Piano.
Sinigaglia, L., Concert Etude, Op. 5.
Strauss, Richard, Sonata for Piano and 'Cello, Op. 6; Sonata for Violin and Piano, Op. 18.
Svendsen, Allegro Scherzando.
Tschaikowsky, String Quartette, Op. 11; Trio for Piano, Violin and 'Cello, Op. 50.
Wathall, A. G., Suite for Strings.
Weber, Concerto for Clarinet, Op. 75 (Orchestra part arranged for Organ and Strings).
Weber, Josef Miroslav, String Quartette in B minor.
Weidig, Adolf, String Quartette, A major.
Wolf, Hugo, String Quartette, "Italienische Serenade."
Wolf-Ferrari, Quintette for Piano and Strings, Op. 6.

## THE A CAPPELLA CHOIR

During the past eight years the A Cappella Choir has sung the following compositions:

Populo meus
Gloria Patri
Adoramus te Christe
Tu es Petrus
Tenebrae factae sunt
O Bone Jesu ..... Palestrina

Kommt mein Gespons
Matona, lovely Maiden ..... Orlando di Lasso

Jesu dulcis memoria.....Vittoria
Exultate Deo .....Scarlatti
Selection from Motette, "Jesu, Priceless Treasure".....Bach
O Villanella.....Claude le Jeune
Down in a Flowery Vale.....Festa
Lo, Now a Rose e'er Blooming.....Praetorius
Kyrie eleison .....12th Century Plain Song
O Filii et Filiæ.....Ancient Hymn-tune
Sumer is icumen in.....Ancient English Round
Since First I Saw Your Face.....Thomas Ford
Now Is the Month of Maying.....Thomas Morley
God be in my head.....Davies
Alla trinita beata.....Traditional Hymn
Come, Dorothy, Come.....Swabian Folksong
The Keel Row.....Border Folksong
Charlie Is My Darling.....Old Scotch Folksong
Caller Herrin' .....Scotch Folk Song
Dalekarlien Dance (Harken, Gentle Maiden).....Swedish Folksong
Ar hyd y nos.....Welsh Folksong
Brunette .....17th Century French
Listen Lordings Unto Me.....English Traditional
Cradle Song. Edited by Franz Wuellner.....German Folksong
Silent, O Moyle, Be the Sound of Thy Waters.....Old Irish
Presentation of Christ in the Temple.....Johann Eccard
Amor im Nachen.....Gastoldi
Creation's Hymn .....Beethoven
Quando corpus (Stabat Mater).....Rossini
Ave Verum .....Gounod
All Among the Barley.....Elizabeth Stirling
On High the Stars Now are Shining.....Rheinberger
Hunting Song (Rise, Sleep No More).....Benedict
God So Loved the World (Crucifixion).....Stainer
The Waits .....Saville
O Gladsome Light.....Sullivan
So Happy in Thine House.....O. Thomas
You Stole My Love.....Macfarren
Lord, for Thy Tender Mercy's Sake.....Farrant
Sleep, Holy Babe.....J. B. Dykes
O Savior of the World.....John Goss
The Mellow Eve is Gliding.....A. J. Holden
God Is a Spirit.....Bennett
Full Fathom Five.....Wood
Corydon Arise (Six Elizabethan Pastorals) } .....C. Villiers Stanford
Sweet Love for Me (Six Elizabethan Pastorals) }
The Lover's Counsel } .....Cowen
Spring }
Evening (Intermezzo) .....Lasseu
Two Lovers .....Hecht
A Legend
Hymn to the Trinity } .....Tschaikowsky
Cherubim Song
Pater Noster
Farewell to Summer .....Brahms
Where'er I Go.....Brahms
Music, When Soft Voices Die.....Dickinson
Sunrise .....Taneyef
'Round the Good Father's Door.....Arkhangelsky
Around Us Hear the Sounds of Even.....Dvorak
A Joyful Christmas Song } .....Gevaert
The Magi Kings }
Sleep of the Child Jesus.....Gevaert
From Lyons as I Journeyed.....Gevaert
Christmas Song (Three Kings Have Journeyed).....Cornelius
Three Old Bohemian Christmas Carols.....Carl Riedel
Night Whispers.....W. von Moellendorff
Ave maris stella .....Grieg
The Brook } .....MacDowell
Northern Slumber Song }
Come, Sleep .....Alfred G. Wathall
Serenade (with 'Cello obligato).....Arenski

Awake, Awake
On Himalay ..... Granville Bantock
As Torrents in Summer (King Olaf) ..... Edward Elgar
Northwestern University Hymn (Quaecumque sunt vera) ..... Haydn-Lutkin
Choral Blessing (The Lord Bless You)
The Day Is Past and Over
I Will Sing of Thy Power
Child Jesus Comes from Heavenly Height
Like as a Father Pitieth His Children
Night Song ..... Lutkin
There's a Song in the Air
I Will Lift Up Mine Eyes
O Paradise, O Paradise
Cargoes
I Will Weave You a Rhyme
A Song of St. Francis
Noel ..... Grant-Schaefer
At Christmas-tyde
Thou Did'st Leave Thy Throne ..... Powell
The De'il's Awa' ..... Delamarter
Bubbles ..... Weidig
Glory to the Father ..... Rachmaninoff
Cherubic Hymn ..... Gretchaninoff
A Sacred Dialogue ..... Becker
In Going to My Lonely Bed ..... Richard Edwards
O Can Ye Sew Cushions ..... Arr. by Bantock
How Eloquent Are Eyes ..... John E. West
Judge Me, O God (eight parts) ..... Mendelssohn
Crucifixus ..... Lotti
In Fields Abroad ..... William Byrd
Awake, Sweet Love ..... John Dowland
The Lee Shore ..... Coleridge-Taylor
My Bonnie Lass ..... Edw. German
Chorus of Villagers, from "Prince Igor" ..... Borodin
Evening on the Sava ..... Serbian Folk Song

## SOME OF THE PROGRAMS OF THE YEAR 1914-1915

### ARTISTS' SERIES

### CHRISTINE MILLER, Contralto

The accompaniments by Carl M. Beecher

Come, My Beloved (from "Atalanta") ..... Handel
Where the Bee Sucks ..... Dr. Arne
Be Ye in Love with April-tide?
Separation ..... Ward-Stephens
Liebeslied ..... Schumann
Marienwürmchen ..... Schumann
Mit deinen blauen Augen ..... Strauss
Sie Wissen's Nicht ..... Strauss
Hans and Grethe ..... Mahler
"Adieu, Forets" (from "Jeanne d'Arc") ..... Tschaikowsky
From Wigwam and Tepee ..... Charles Wakefield Cadman
(a) The Place of Breaking Light.
(b) Ho, ye Warriors, on the War-path.
(c) The Thunder-birds come from the Cedar.
When the Kye Come Home ..... Geo. B. Nevin
Morning Song ..... Horatio Parker
Lullaby of an Infant Chief ..... Grant-Schaefer
The Mother's Visits ..... Alfred G. Wathall
Wind Song ..... James H. Rogers
The Star ..... James H. Rogers

MISS LEITA MURDOCK, Violinist

(Of the Class of 1910)

Concerto ..... Nardini
Second Concerto ..... Wieniawski
Havanaise ..... Saint-Saens
Praeludium and Allegro ..... Pugnani-Kreisler
Indian Lament ..... Dvorak-Kreisler
Moment Musicale ..... Schubert-Kreisler
Slavonic Dance in G minor ..... Dvorak-Kreisler
Slavonic Dance in G major ..... Dvorak-Kreisler
Tambourin Chinois ..... Kreisler
Rondo Capriccioso ..... Saint-Saens

ARTISTS' SERIES

Lecture Recital by Mrs. Edward MacDowell, on the Edward MacDowell Memorial, its origin, present conditions and possible future of the work, with piano illustrations from the works of Edward MacDowell as follows:

Pageant Music.
From a Log Cabin
Indian Idyl } ..... From the New England Idyls
"1620" ..... From "Sea Pieces"
Indian Lodge
Uncle Remus
In Autumn
To a Wild Rose } ..... From Woodland Sketches

PIANO RECITAL BY LEONARD BORWICK

Organ Fugue in G minor (arr. by Mr. Borwick for the Piano) ..... Bach
Rondo, Op. 51, No. 2 ..... Beethoven
Two Harpsichord Lessons ..... Scarlatti
Kreisleriana, Op. 16, Nos. 1, 2, 5, 6 and 8 ..... Schumann
Polonaise in C minor
Nocturne in G
Etude in E minor
Waltz in A flat } ..... Chopin
Toccata ..... Debussy
Serenade ..... Rachmaninoff
Etude de Concert ..... Liszt

Four Chamber Music Recitals by the University String Quartette, consisting of Professor H. E. Knapp, first violin; Charles Elander, second violin; Alfred G. Wathall, viola; and Day Williams, violoncello, as follows:

Piano Quartette, Op. 47 ..... Schumann
Trio for Piano, 'Cello and Violin ..... Tschaikowsky

THE QUARTETTE, assisted by
MRS. HAROLD E. KNAPP, Pianist

String Quartette, Op. 20, No. 4 ..... Haydn
String Quartette, Op. 96 ..... Dvorak
Quintette, No. 6, in G minor ..... Mozart
(For two Violins, two Violas and 'Cello)
Quintette, Op. 6 ..... Wolf-Ferrari
(For Piano and String Quartette)

THE QUARTETTE, assisted by
MRS. HAROLD E. KNAPP, Pianist, and
MR. L. R. BLACKMAN, Violinist
(formerly of the Faculty)

String Quartette, Opus 15 ..... Dohnanyi
Trio for Piano, Violin and 'Cello, Opus 63 ..... Schumann

THE QUARTETTE, Assisted by
CARL M. BEECHER, Pianist

## FACULTY RECITALS

MR. DAY WILLIAMS, 'Cellist
MRS. HAROLD E. KNAPP, Pianist

Sonata, Op. 6 ..... Strauss
Variations Symphoniques ..... L. Boellmann
Sonata ..... Jean Hure

MISS JULIA MARSHALL, Violin
MISS EDNA MACDONALD, Viola
Assisted by
MISS MARY MARSHALL, Pianist
MISS BIANCA MARVIN, Violin

Sonata for Two Violins and Viola, Op. 3, No. 4 ..... Corelli
Three Russian Songs, for Violin, Viola and Piano ..... Glinka-Hermann
Terzetto for Two Violins and Viola ..... Dvorak
Serenade
Barcarolle
Pizzilato Gavotte ..... Joh. Pache
(For Violin, Viola and Piano)
Burlesque—"Ach! du Lieber Augustin" ..... Fr. Hermann
For Three Violins

JOHN DOANE, Organist, Assisted by
STANLEY MARTIN, Organist (of the Senior Class)

Allegro Cantabile
Allegro Vivace ..... Widor
Prelude
Menuet
Romance
Gavotte ..... A. Arensky
Fantasia for two performers ..... George W. Andrews
Romanze in D flat
Spring Song "From the South" ..... Lemare
Chanson du Soir
Toccata in G minor ..... H. A. Matthews

RECITAL FOR TWO PIANOS
PROFESSOR ARNE OLDBERG
MR. CARL MILTON BEECHER

Organ Fantasy and Fugue, G minor (transcribed for two pianos by Richard Burmeister) ..... Bach
Andante and Variations ..... Schumann
Allegro con grazia (from the Sixth Symphony) ..... Tschaikowsky
LeMatin ..... Chaminade
Variations on a Theme by Beethoven ..... Saint-Saens

DAY WILLIAMS, Violoncellist
MRS. HATSWELL-BOWMAN, Soprano
MRS. HAROLD E. KNAPP, Pianist

Sonata for 'Cello and Piano, Op. 18 ..... Rubinstein
Afterwards, Love ..... d'Hardelot
Last Night I Heard the Nightingale ..... Salter
A Moonlight Song ..... Cadman
Summer ..... Ronald
Kol Nidrei ..... Bruch
Am Springbrunnen ..... Davidoff

The Life of a Rose.....Liza Lehmann
Unfolding
June Rapture
The Bee
Lovers in the Lane
Summer Storm
Rose Leaves
Rosa Resurget
Introduction and Polonaise Brillante, Op. 3.....Chopin

MR. WALTER ALLEN STULTS, Basso

Oh! du mein holder Abendstern.....Wagner
Der Wanderer.....Schubert
Meeresleuchten.....Loewe
Verrath.....Brahms
Ständchen.....Brahms
Der Sieger.....Kaun
The Monotone.....Cornelius
Babylon.....Dvorak
The Hour of Dreaming.....Hahn
Vulcan's Song.....Gounod
Bedouin Love Song.....Chadwick
Kitty of Coleraine.....Rowe
How's My Boy?.....Homer
Night and the Curtains Drawn.....Ferrata
Young Tom o' Devon.....Russell
Invictus.....Huhn

MISS CLARE LIVINGSTON, Contralto
Assisted by
MR. DWIGHT DEFTY, 'Cellist
MR. DAVID JACOBS, Violinist
MR. CHARLES M. DENNIS, Reader

May the Maiden.....Carpenter
Come Dance the Jig.....Carpenter
The Mother's Visits.....Wathall
Autumn Song (for Violin and Voice).....E. Nevin
Cry of Rachel.....Salter
Vous dansez Marquise.....Lemaire
Sous les orangers.....Holmes
La chanson de l' oiseau bleu.....Holmes
Orange Blossoms.....Friml
Valse triste.....Sibelius
Scherzo.....van Goens

MR. DEFTY

La Ballade du Desespere (The Ballad of a Despairing Man).....Bemberg

MR. DENNIS, MISS LIVINGSTON, MR. DEFTY

Love and Eternity.....Orlando Morgan
Candle Lightin' Time.....Coleridge-Taylor
Oranges, Sweet Oranges.....Leo Smith
Two Nonsense Songs.....Margaret A. Lang
The Lady of Riga
There was an old person of Cassel

ALUMNI RECITALS

ORGAN RECITAL BY MISS CLARISSA GRIEG
(Of the Class of 1914)

Suite Gothique.....L. Boellmann
Dawn } .....Lemare
The Bee }
Prelude and Fugue in A minor.....Bach
Con Amore.....Dethier
Fugue in D major.....Guilmant
Liebestod ("Tristan and Isolde").....Wagner
Concert Rondo.....Hollins

MISS ESTHER WARD, Pianist
(Of the Class of 1910)
Director of the Department of Music, Grand Prairie Seminary, Onarga, Illinois

Rondo in G, Op. 51, No. 2 ..... Beethoven
Etude in G flat, Op. 25, No. 9
Etude in C sharp minor, Op. 10, No. 5
Ballade in G minor, Op. 23 ..... Chopin
In Silent Forests
Beside the Lonely Spring
Intermezzo ..... Strauss
The Lark ..... Glinka-Balakirew
Arabesque ..... Debussy
Consolation, No. 6
Liebestraum
Gnomenreigen ..... Liszt
Hungarian Fantasy for Piano and Orchestra ..... Liszt
Second Piano Part by Mrs. W. H. Knapp of the Faculty

MR. LESLIE PUTNAM, Baritone
(Of the Class of 1914)
Assisted by
MISS RUTH BOWEN GOODSMITH, Pianist
(Of the Class of 1914)

Where'er You Walk (from "Semele") (1743) ..... Handel
Vittoria mio core! (1650) ..... Carissimi
Caro mio ben (1750) ..... Giordani
Love me not (1617) ..... Secchi
Meet me by moonlight (about 1800) ..... Wade
Gavotte in A major ..... Gluck-Brahms
Intermezzo and Rhapsody, Op. 119 ..... Brahms
Who is Sylvia? ..... Schubert
When thro' the Piazzetta ..... Schumann
Row, gently row ..... Schumann
Third Suite, for two pianos ..... Arensky
Theme
Variations: Dialogue, Valse, Marche Triomphale, Menuet, Gavotte, Scherzo, Marche Funebre, Nocturne, Polonaise
Mr. Charles J. Haake (of the Faculty) at the second piano

Shepherd, see thy horse's foaming mane ..... Korbay
The Barber of Thurin (by request) ..... Russell
Night and the curtains drawn ..... Ferrata
Widdecumbe Fair (West of England folk song) ..... Andrews
A Toast ..... Salter

MISS EDITH MALDWYN JONES, Mezzo-Contralto
(Of the Class of 1913)
The Accompaniments by
MISS ALINE McQUILLEN

I. Aria—"Si, tra i ceppi" (from the Opera "Berenice" 1738) ..... Handel
II. Schöne Wiege meiner Leiden ..... Schumann
Volksliedchen ..... Schumann
Die Lorelei ..... Liszt
Lenz ..... Hildach
III. Aria—"Adieu, förets" (from "Jeanne d' Arc") ..... Tschaikowsky
IV. Welsh Folk Songs—
(a) Dafydd y Garreg Wen (David of the White Rock)
(b) Tra Bo Dau (Wherever Hearts are True)
(c) Yn Nyffryn Clwyd (The Vale of Clwyd)
(d) Codiad yr hedydd (The Rising of the Lark)
V. Apple Blossoms ..... Lester
Melisande in the Wood ..... Goetz
Candle Lightin' Time ..... Coleridge-Taylor
June ..... Wm. Spencer Johnson
I Hear a Thrush at Eve ..... Cadman
Call Me No More ..... Cadman

CHARLES EDWIN LUTTON, Baritone
(Of the Class of 1912)

Hiawatha's Vision ..... Coleridge-Taylor
Three ..... Aylward
Thine Image ..... Keeler
Song of the Bow ..... Aylward
When Childer Plays ..... Davies
The Unforgotten ..... Homer
My Boy's Not There ..... Channon
Sombre Woods ..... Lully
A Short Cut ..... Trotere
Irish Names ..... Turvey
Kitty, My Love (arr. by Hughes) ..... Old Irish
A Ballynure Ballad (arr. by Hughes) ..... Old Irish
A Dinder Courtship (Somersetshire dialect) ..... Eric Coates

CONCERTS BY THE SCHOOL OF MUSIC SYMPHONY ORCHESTRA
70 players, under the direction of
PROFESSOR HAROLD E. KNAPP

Prelude, Chorale and Fugue ..... Bach-Abert
Symphony in B minor (unfinished) ..... Schubert
Overture to "The Bartered Bride" ..... Smetana
Overture to "Phedre" ..... Massenet
Prelude to "Lohengrin" ..... Wagner
Rhapsody "Espana" ..... Chabrier

Melusine Overture, Op. 32 ..... Mendelssohn
Symphony in D (Prague) ..... Mozart
Concerto for Violin, Op. 64 ..... Mendelssohn
MISS JULIA MARSHALL, Violinist
Symphony No. 7, Op. 92 ..... Beethoven

A SATURDAY AFTERNOON CONCERT FOR CHILDREN OF THE EVANSTON HIGH SCHOOL AND GRADE SCHOOLS
which was repeated at the
NEW TRIER HIGH SCHOOL
in Kenilworth, Ill.

I. Les Preludes ..... Liszt (1811-1886)

II. Symphony in B minor (unfinished) ..... Franz Peter Schubert (1797-1828)
I. Allegro Moderato

III. Prelude and Allegro ..... Pugnani-Kreisler
Miss Bianca Marvin

IV. Overture, "Euryanthe" ..... Weber (1797-1828)

V. Prelude, "Lohengrin" ..... Richard Wagner (1813-1883)

VI. Rhapsody, "Espana" ..... Alexis Emanuel Chabrier (1841-1894)

CONCERT BY THE A CAPPELLA CHOIR

PETER CHRISTIAN LUTKIN, Director

Assisted by

MRS. ODILE GODDARD FROST, Organist

MISS CLARE LIVINGSTON, Contralto

| Sopranos | Altos |
|---|---|
| Gladys Baker | Edna Bartlett |
| Luella Chapman | Wilhelmina Gardner |
| May Hayes | Mary Henke |
| Constance Hogan | Clare Livingston |
| Harriet Kyle | Ruth Murray |
| Leona Hogarth | Luella Rime |
| Olive Rice | Lois Thorne |
| Marjorie Mitchell | |
| Mamie Rankin | |
| Clara Tatley | Basses |
| Tenors | |
| Raymond Carr | Charles Dennis |
| Orlo Eastman | Reid Hillyard |
| Joe Eastwood | Robert Long |
| Norman Ives | Harold Saurer |
| Leroy Mondereau | Henry Schmidt |
| Chesla White | Howard Smith |

## I. SACRED

University Hymn—Quaecumque sunt Vera

Mottettes—
Cherubic Hymn ..... Gretchaninoff
Cherubim Song ..... Tschaikowsky

Organ—
Nocturne from "A Midsummer Night's Dream" ..... Mendelssohn
Mrs. Frost

Judge me, O God (eight parts) ..... Mendelssohn

Crucifixus (eight parts) ..... Lotti
(1667-1740)

Aria—The Cry of Rachel ..... Salter
Miss Livingston

## II. SECULAR

English Madrigals—
In Fields Abroad (1588) ..... William Byrd
Awake, Sweet Love (1597) ..... John Dowland
Now is the Month of May (1595) ..... Thomas Morley

Organ—Allegro from the Sixth Symphony ..... Widor
Mrs. Frost

Part-Songs—
The Lee Shore ..... Coleridge-Taylor
O can ye sew Cushions? (Scotch Lullaby) ..... arr. by Granville Bantock
My Bonnie Lass ..... Edward German

Organ—
A la Gavotte ..... Schuett
Minuet ..... Beethoven
By a Mountain Brook ..... MacDowell
Mrs. Frost

Part-Songs—
Chorus of Villagers (from Prince Igor) ..... Borodin
Evening on the Sava ..... Servian Folk-Song

## GRADUATING CONCERT OF THE SENIOR CLASS

Thursday evening, June 3, 1915

At Festival Hall, University Gymnasium

The Accompaniments by the School of Music Symphony Orchestra of Seventy Players

PROFESSOR HAROLD E. KNAPP, Conductor

1. Choral and Fugue.....Bach-Abert
   School of Music Symphony Orchestra

2. Concerto for Piano and Orchestra, Op. 15.....Beethoven
   I. Allegro con brio
   Miss Jessie Elizabeth Anderson

3. Aria, from "Othello"—"Ave Maria".....Verdi
   Miss Mabel Marsh

4. Variations Symphoniques, for Piano and Orchestra.....Cesar Franck
   Miss Elizabeth Muse

5. Symphony No. 7, Op. 92.....Beethoven
   III. Presto
   IV. Allegro con brio
   School of Music Symphony Orchestra

6. Cavatine, from "La Reine de Saba".....Gounod
   Miss Marjorie Anna Mitchell

7. Concerto for Piano and Orchestra, Op. 11.....Chopin
   I. Allegro maestoso
   Miss Elizabeth Seaman Catterall

8. Toreador Song, from "Carmen".....Bizet
   Mr. Charles Maschal Dennis

9. Concerto for Piano and Orchestra, Op. 16.....Grieg
   I. Allegro moderato
   Miss Bertha Florence Harbaugh

## THE SENIOR CLASS OF 1915

Diplomas Conferring the Degree of Graduate in Music
(Four Years)

Jessie Elizabeth Anderson.....College Springs, Iowa
Frances Elizabeth Arnold.....Evanston, Ill.
Edna Bartlett.....Omaha, Neb.
Helen Margaret Buck.....Chicago, Ill.
Elizabeth Seaman Catterall.....Galveston, Texas
Charles Maschal Dennis.....Mahanoy City, Pa.
Bertha Florence Harbaugh.....Highland Park, Ill.
May Hayes.....Dwight, Ill.
Dorothy Hazen.....Tulon, Ill.
Erma Mae Hoag.....Austin, Ill.
Gladys May Holmes.....Sterling, Kan.
Mabel Marsh.....Grand Junction, Colo.
Marjorie Anna Mitchell.....Richland Center, Wis.
Le Roy Mondereau.....Meadville, Pa.
Russell Van Dyke Morgan.....Burlington, Iowa
Elizabeth Muse.....Mason City, Iowa
Marguerite Rose Robinson.....Hampton, Iowa
Mildred Elizabeth Rood.....North Bend, Ore.
Bethena Pavey Strong.....Canton, Ill.
Eva Lorene Stubbs.....Mound City, Mo.
Esther Hayes Vincent.....Evanston, Ill.
Edna Pearl Wolber.....Milledgeville, Ill.

### Diplomas for Proficiency in Music
(Four Years)

John Peter Barkman.....Hillsboro, Kan.
Mary De Coudres.....Evanston, Ill.
Arthur Stanley Martin.....Calumet, Mich.
Heinrich Andre Schmidt.....Enid, Okla.

### GRADUATES IN PUBLIC SCHOOL MUSIC METHODS
(Two Years)

Gladys Marian Baker.....Ironwood, Mich.
John Peter Barkman.....Hillsboro, Kan.
Alice Borgelt.....Havana, Ill.
Raymond Norman Carr.....Chicago, Ill.
Dorothy Grace Collins.....Caledonia, Minn.
Emma Lucile Cropper.....Muncie, Ind.
Lillian Irene Cuba.....Schuyler, Neb.
Amy Aurora Davidson.....Everett, Wash.
Lucie May Dingman.....Kalispell, Mont.
Margaret Mary Dunn.....St. Cloud, Minn.
Edith Alberta Erikson.....Crystal Falls, Mich.
Jessie Beatrice Fendley.....Galveston, Texas
Rachel Pauline Harper.....Chillicothe, Mo.
Ada Mae Haukole.....Eagle Grove, Iowa
May Hayes.....Dwight, Ill.
Anna Kathryn Hebblethwaite.....Evanston, Ill.
Pauline Gretchen Hessler.....Rockford, Mich.
Miriam Bangs Hilton.....Washington, D. C.
Abbie Hobson.....Edwardsville, Ill.
Leona Florence Hogarth.....Smethport, Pa.
Mary Louise Ingersoll.....Boone, Iowa
Hazel L. Johnson.....Menomonie, Wis.
Elizabeth Zillah Jones.....Lyons, Kan.
Mildred Claudine Lynch.....Poplar, Mont.
Mabel Marsh.....Grand Junction, Colo.
Agnes Arklay Martin.....Glencoe, Ill.
Florence Doretta Moehlenbrock.....Owatonna, Minn.
Russell Van Dyke Morgan.....Burlington, Iowa
Ruth Murray.....Union City, Ind.
Gertrude Lucile Nerbovig.....Mankato, Minn.
Gladys Elizabeth Perrizo.....Daggett, Mich.
Jessie Marie Pruner.....Janesville, Wis.
Courtney McLaurin Rauch.....Edwards, Miss.
Mary Katherine Rayl.....Kingman, Kan.
Louise Decker Reynolds.....Larned, Kan.
Ruth Evelyn Reynolds.....Ft. Atkinson, Wis.
Leonora Hedwig Rideout.....Freeport, Ill.
Anna Frances Roth.....Mayville, Wis.
Mayme Frances Sedlasky.....Ft. Dodge, Iowa
Louise Southwick.....Stevens Point, Wis.
Verna Julian Squier.....Rhinelander, Wis.
Mertice Ruth St. Clair.....Owatonna, Minn.
Ursula Grace Stannard.....Rockland, Mich.
Ruby Grace Studley.....Neponset, Ill.
Frances Willard Stults.....Evanston, Ill.
Clara Geraldine Tatley.....Bismarck, No. Dak.
Glenn Means Tindall.....Shelbyville, Ind.
Miriam Wagner.....Evanston, Ill.
Margaret Elizabeth Wold.....Minneapolis, Minn.

### GRADUATES IN THE COURSE IN NORMAL PIANO METHODS
(Three Years)

Marguerite Sophia Gillard.....Upland, Ind.
Gladys May Holmes.....Sterling, Kan.

### GRADUATES IN THE COURSE IN NORMAL VOCAL METHODS
(Three Years)

Ruth Murray.....Union City, Ind.

## INDEX


Absence from Class Exercises..... 45
Absence Through Illness..... 43
Academy Studies .....20, 60
A Cappella Choir.....50, 70
Advanced Standing ..... 14
Advantages ..... 10
Advisers ..... 13
Affiliated Schools and Accredited Schools ..... 46
Amateur Orchestra ..... 49
Artists' Recitals and Concerts.....52, 70
Bachelor of Music ..... 19
Board ..... 54
Buildings and Equipment..... 9
Calendar ..... 3
Certificates and Diplomas..... 37
Certificate of Performance ..... 38
Chamber Music .....52, 73
Changes in Registration..... 59
Chicago Orchestra ..... 53
Children's Classes .....30, 46
Choral Society ..... 49
Classification of Students..... 12
College Studies .....6, 19, 60
Concert Advantages ..... 53
Conservatory System ..... 30
Consultation ..... 60
Courses ..... 14
Dalcroze System of Eurhythmics..... 46
Degrees .....14, 19
Diplomas and Certificates..... 37
Dormitories ..... 54
Drawing ..... 21
Electives in College of Liberal Arts.. 23
Employment Bureau ..... 58
Entrance Requirements ..... 12
Estimate of Expenses..... 55
Equipment ..... 9
Evanston Musical Club..... 49
Examinations ..... 44
Faculty ..... 4
Fees and Expenses.....38, 60
Festival .....51, 70
Glee Clubs ..... 51
Grades of Scholarship..... 44
Graduating Exercises ..... 83
Graduate in Music..... 14
Graduates ..... 84
Gymnasium Work ..... 47
Hospital ..... 10
Hours of Classes.....23 to 30
Illness ..... 43
Languages ..... 18
Library ..... 44
Literary Musical Course..... 20
Literary Studies .....6, 19, 60
Men's Glee Club..... 51
Methods of Instruction..... 30
Misconduct ..... 59
Musical Festival .....51, 70
Music Store ..... 60
Normal Piano Methods..... 17
Orchestra Practice .....18, 49
Organ Practice ..... 53
Physical Culture ..... 47
Pianos and Organs..... 53
Positions .....21, 58
Post-Graduate Course ..... 20
Practice .....13, 60
Preparatory and Children's Department ..... 46
Programs:
Alumni .....79, 81
Artists' Series .....76, 77
Faculty .....78, 79
Festival .....70 to 72
Public School Methods..... 21
Purchasing Music and Text Books... 60
Recitation Hours .....23 to 30
Reduced Fees .....44, 60
Refunds ..... 43
Register of Students..... 61
Registration ..... 11
Requirements for Admission..... 12
Responsibility for Losses..... 44
Rules and General Information..... 59
Schedule of Theoretical Classes..23 to 30
Self-Help ..... 57
Sheet Music and Text Books..... 60
Solo Classes and Students' Recitals.. 52
String Quartette ..... 52
Students' Recitals ..... 52
Summer School ..... 30
Symphony Orchestra ..... 49
Terms and Vacations..... 3
Treble Clef Club..... 50
Tuition Fees .....38, 60
Thomas Orchestra Concerts..... 53
Unpaid Bills ..... 59
Unsatisfactory Work ..... 59
Visiting Nurse ..... 55
Women's Educational Aid Association 54
Women's Glee Club..... 50

# Northwestern University

¶ THE COLLEGE OF LIBERAL ARTS, located at Evanston, in an ideal college community, offers special preparation for the professions and for pursuits requiring broad training.

¶ THE MEDICAL SCHOOL is one of the oldest, largest, and best equipped. Seven hospitals are open to students. Clinic material is abundant.

¶ THE LAW SCHOOL, the oldest law school in Chicago, offers unexcelled library facilities and courses that prepare for practice in any state.

¶ THE COLLEGE OF ENGINEERING has its own building just completed, beautifully situated, a model of efficiency. Technical studies in a University environment.

¶ THE SCHOOL OF PHARMACY offers a scientific training in Pharmacy, Chemistry and Drug and Food Analysis. Special courses for Drug Clerks.

¶ THE DENTAL SCHOOL offers expert training in theory and practice. Facilities are unsurpassed. Its clinic is the largest in the world.

¶ THE SCHOOL OF MUSIC affords a scientific preparation for music as an accomplishment and a profession. It is located at Evanston.

¶ THE SCHOOL OF COMMERCE offers professional and scientific education for business with emphasis on the training of business executives. Day and evening work, laboratory courses and business research.

¶ THE SCHOOL OF ORATORY has its own building and a faculty with long and successful experience.

¶ EVANSTON ACADEMY prepares for college, for engineering, for professional schools and for business.

For information regarding any school of the University, address President A. W. Harris, Northwestern University Building, Chicago.

UNIVERSITY OF ILLINOIS-URBANA
3 0112 112236150

NORTHWESTERN University Bulletin is published weekly by Northwestern University during the academic year at Chicago, Illinois. Entered as second class mail matter November 21, 1913, at the post office at Chicago, Illinois, under act of Congress of August 24, 1912.